A TRIBUTE TO **LARRY FLYNT**

PEEK INSIDE!

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JUNE 2021

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ADDIE ANDREWS

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THE PHOTOS THAT GOT LARRY SHOT
CRAZY GOOD STORIES
OUTRAGEOUS CARTOONS
THE FIGHT FOR FREE SPEECH

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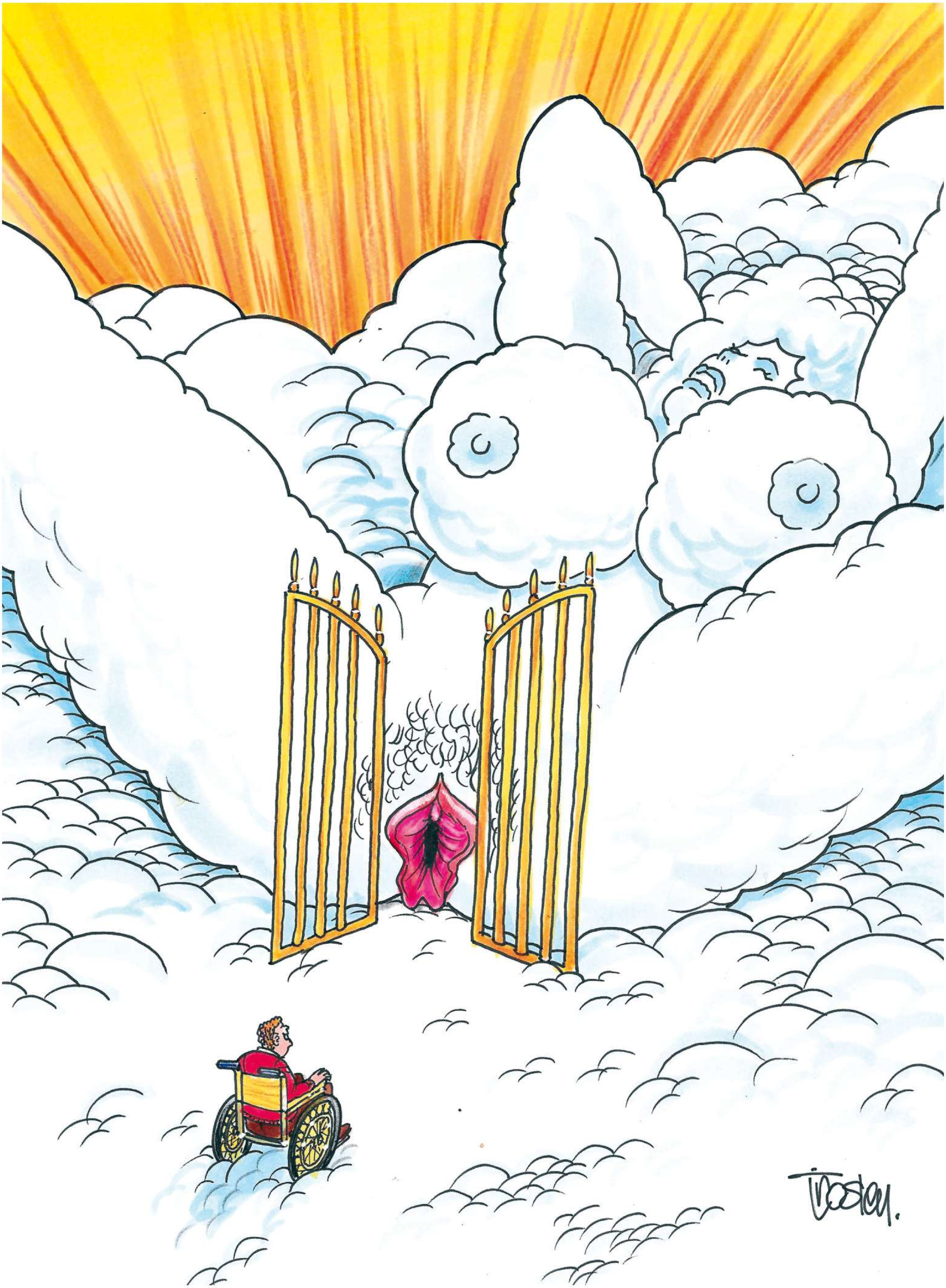
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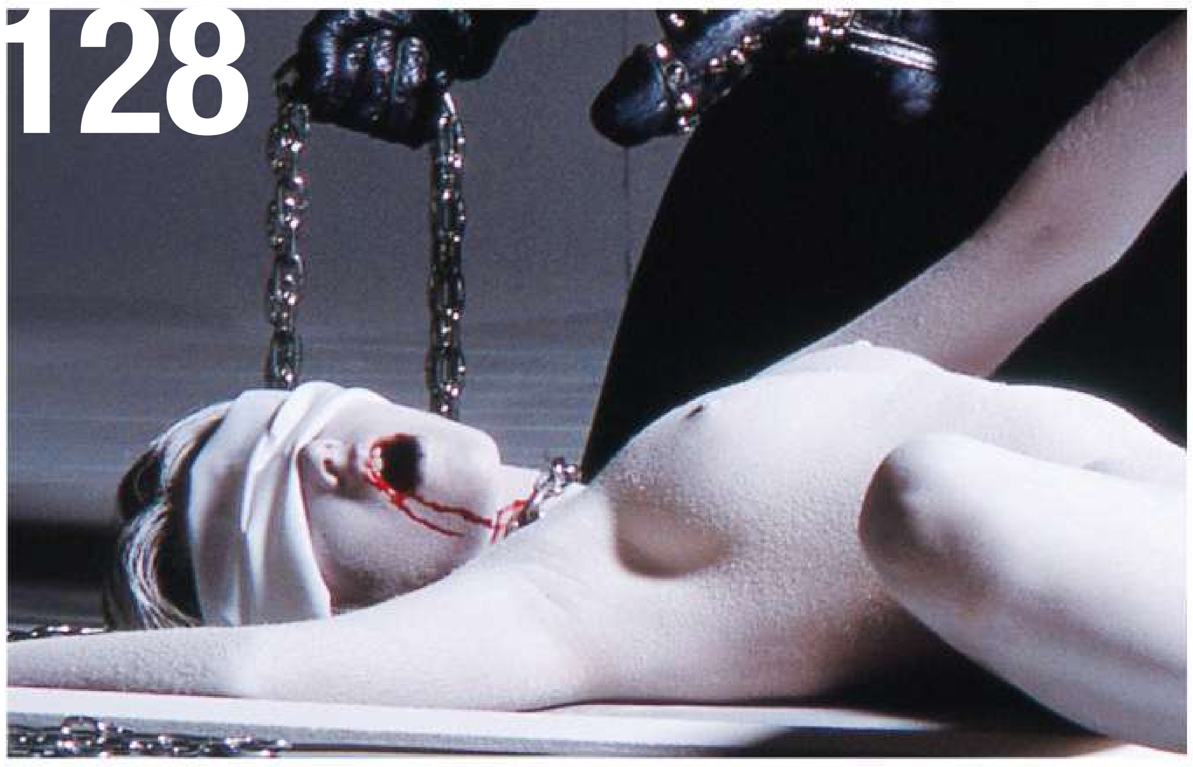

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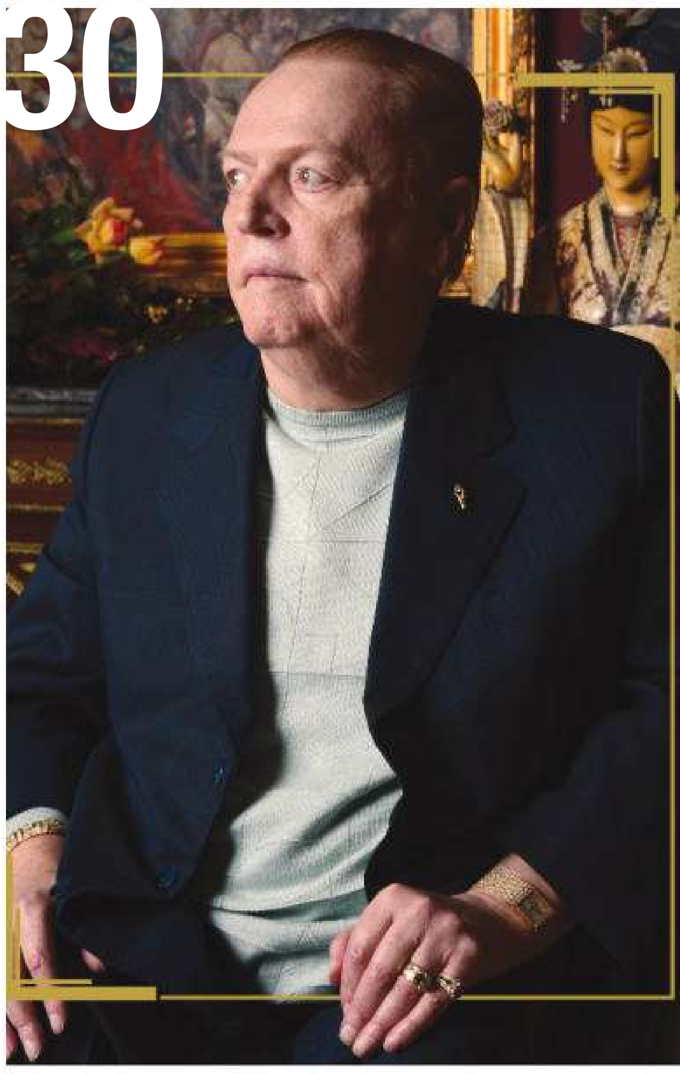

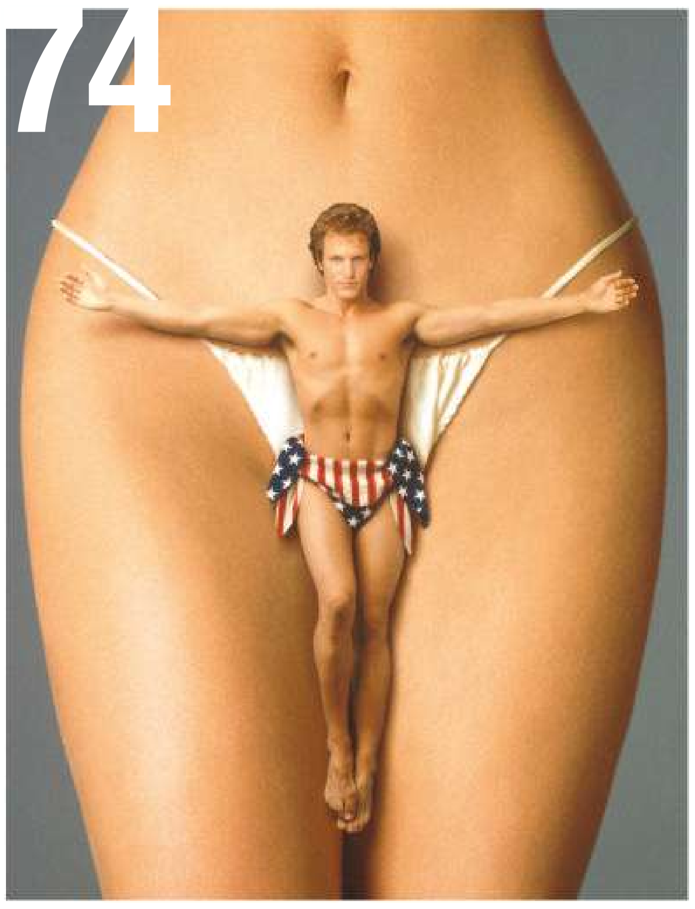

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ORIGINALLY PUBLISHED JULY 1974

Anyone can be a playboy and have a penthouse, but it takes a man to be a Hustler. With this philosophy in mind, we are launching the most sophisticated men's magazine of the century.

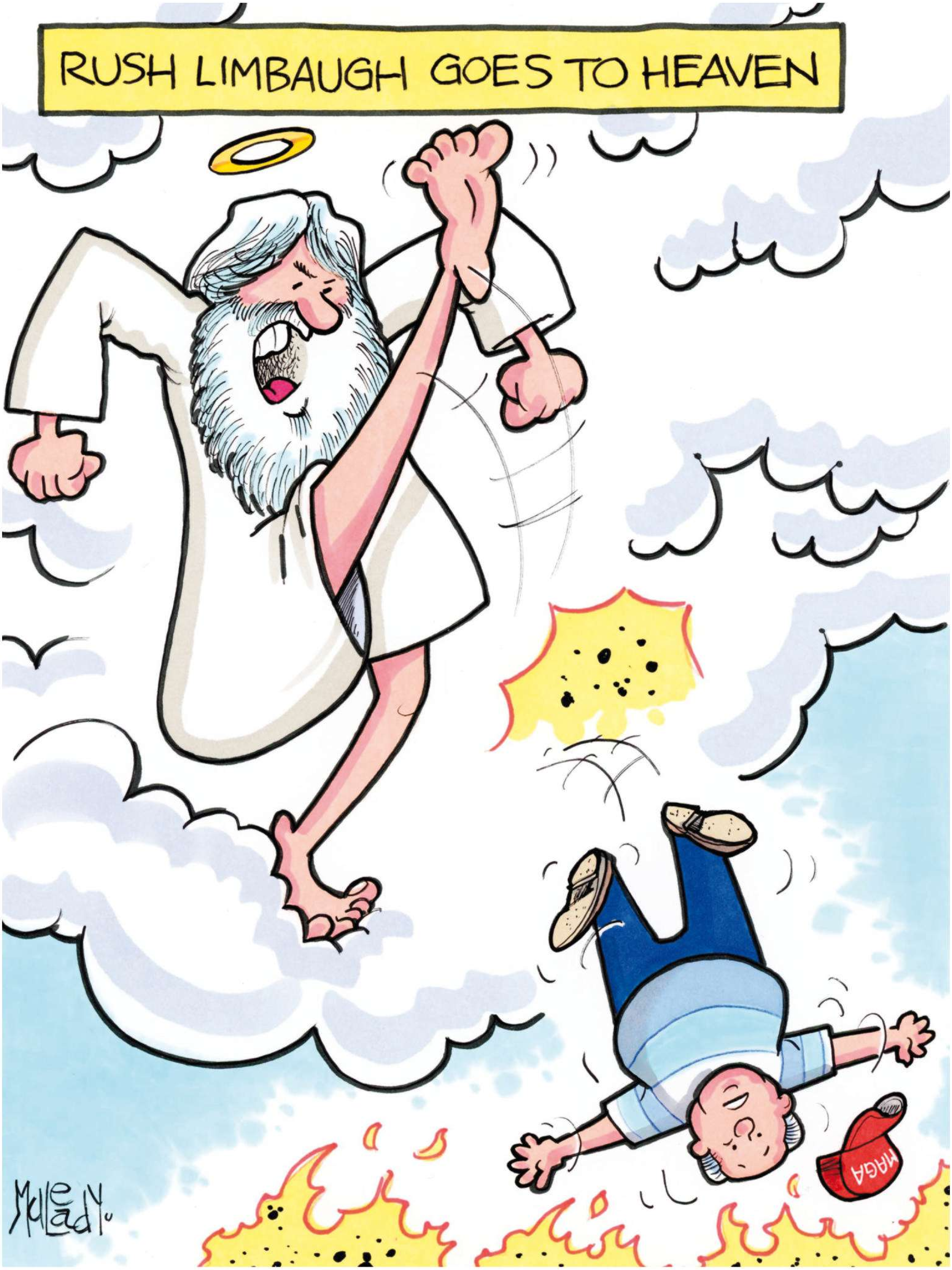
Some of you are already aware of our successful chain of night clubs located in most midwestern cities. And as HUSTLER makes its national debut, our chain of clubs will continue to expand in major cities throughout the country. In our existing clubs, more than 300 beautiful girls are working. This figure will double in the months to come, bringing fresh new talent to the pages of HUSTLER.

When you picked up this premiere issue of our magazine, you probably thought of us as just another men's magazine trying to get a piece of the action. However, I feel that if you continue to watch us grow, you will find us superior to our competitors in many ways.

Our national entertainment guide, a monthly feature, is the only one of its kind offered by a national news publication. Our girl features are destined to become classics. You will find the interviews and articles in the coming issues to be real blockbusters. But most of all, you will find that HUSTLER relates to you—the man-on-the-go, the true Hustler—and if we fail to meet your expectations, do not hesitate to let us know. Your criticism and suggestions will be greatly appreciated. Remember, it is your world; we are just living in it.

Larry Flynt

Publisher


RUSH LIMBAUGH GOES TO HEAVEN
MAGA
McLeady.

"Fuck that!"

NEVER FORGET YOUR FIRST

LARRY FLYNT MAY BE GONE, BUT HIS INDELIBLE LEGACY AS A FREE SPEECH CHAMPION MUST LIVE ON.

There's been a lot of free speech about free speech lately. Much of it—particularly from those defending Donald Trump—is bullshit. But the First Amendment protects free speech that *is* bullshit. You have the right to be wrong. You even have the right to be offensive, and the government may not use its powers to stop you. That right, however, is not absolute—even for disgraced former Presidents.

According to the U.S. Supreme Court, neither you nor Trump has the right to incite imminent violence with speech. Nor can one intentionally inflict emotional harm on others with public speech that is knowingly false—unless the person supposedly being harmed is a public figure like Trump or the late televangelist Jerry Falwell.

Falwell didn't *actually* lose his virginity to his mother in an outhouse while the two were sloshed on Campari, as a hilarious 1983 HUSTLER parody ad suggested (see page 34). It obviously spoofed the liqueur brand's "You'll Never Forget Your First Time" campaign, and the jury deliberating Falwell's lawsuit against Larry Flynt agreed.

The parody skewered the right-wing moralist, who strived to abridge the freedoms of *others* by opposing, for example, the publication and sale of this magazine. So it made perfect sense for HUSTLER to have Falwell reminiscing that "Mom looked better than a Baptist whore with a $100 donation" even though he hadn't *actually* said it.

Confined to a wheelchair following a 1978 assassination attempt, Flynt put his life and empire on the line to preserve free speech in this country. The story is well documented by a victorious U.S. Supreme Court battle and the 1996 Miloš Forman film *The People vs. Larry Flynt*.

Love or hate his politics as you see fit. That's *your* Free Speech right. But Flynt, who passed away in February 2021, was an indefatigable champion of the First Amendment's guarantees, particularly those involving the critical rights of a free press.

The U.S. Constitution does not make abridgement of speech unlawful. It mandates only that the *government* may not block free expression. Private companies, most notably Twitter and Facebook, may block any users they like, for virtually any reason. In recent months right-wingers have pretended they are victims of Big Tech's "cancel culture." Their phony grievance is that they are being unconstitutionally censored due to their political beliefs.

Reasons abound to be alarmed about the outsized power of giant tech firms, but there is little evidence that deplatforming conspiracy theorists fomenting violence, like Donald Trump, is based on political ideology. His demonstrably dangerous speech caused direct harm to individuals and the nation's founding principles.

In January 2021 he encouraged supporters to "fight like hell" at the U.S. Capitol, where Congress was affirming Joe Biden's Electoral College victory. The insurrection ultimately prompted Twitter and other platforms to "cancel" Trump's accounts.

Ironically, when the 45th President was impeached for a historic second time in response to inciting the deadly attack, his lawyers claimed he was merely exercising his First Amendment rights. Setting aside that impeachment is a political, not criminal process, Americans no more have the right to incite violence under the guise of free speech than they do to shout "Fire!" in a crowded theater.

Moreover, as someone censored by Twitter—for a nonviolent,100% accurate tweet—I can tell you what triggers Big Tech's occasional censorship. When users repeatedly threaten others or encourage violence, IT companies have a right to be concerned about what could result from that type of speech.

These companies, which enjoy *far* too much control over public dialogue, sometimes get it wrong, as Twitter did in my case. But it's not ideology that compels them; it's their bottom line and fear of liability. Either way, social media entities aren't the government. They can silence whomever they wish without violating the Constitution.

Speech, in general, is protected. As Larry Flynt stressed, unpopular speech needs more protection than popular speech. But you can't merely make shit up if it's meant to harm private citizens or companies. That's what Trump and his MAGA Mob did after the 2020 Presidential election, falsely claiming that voting system vendors stole the election for Biden. There is no evidence to support those scurrilous charges, and several Team Trump liars now face billion-dollar defamation lawsuits.

We don't normally take the side of huge corporations around here. However, given the egregious, defamatory and, yes, dangerous behavior of desperate liars and con men like Trump and his duped followers, it's difficult (if not particularly comfortable) to avoid taking the corporations' side.

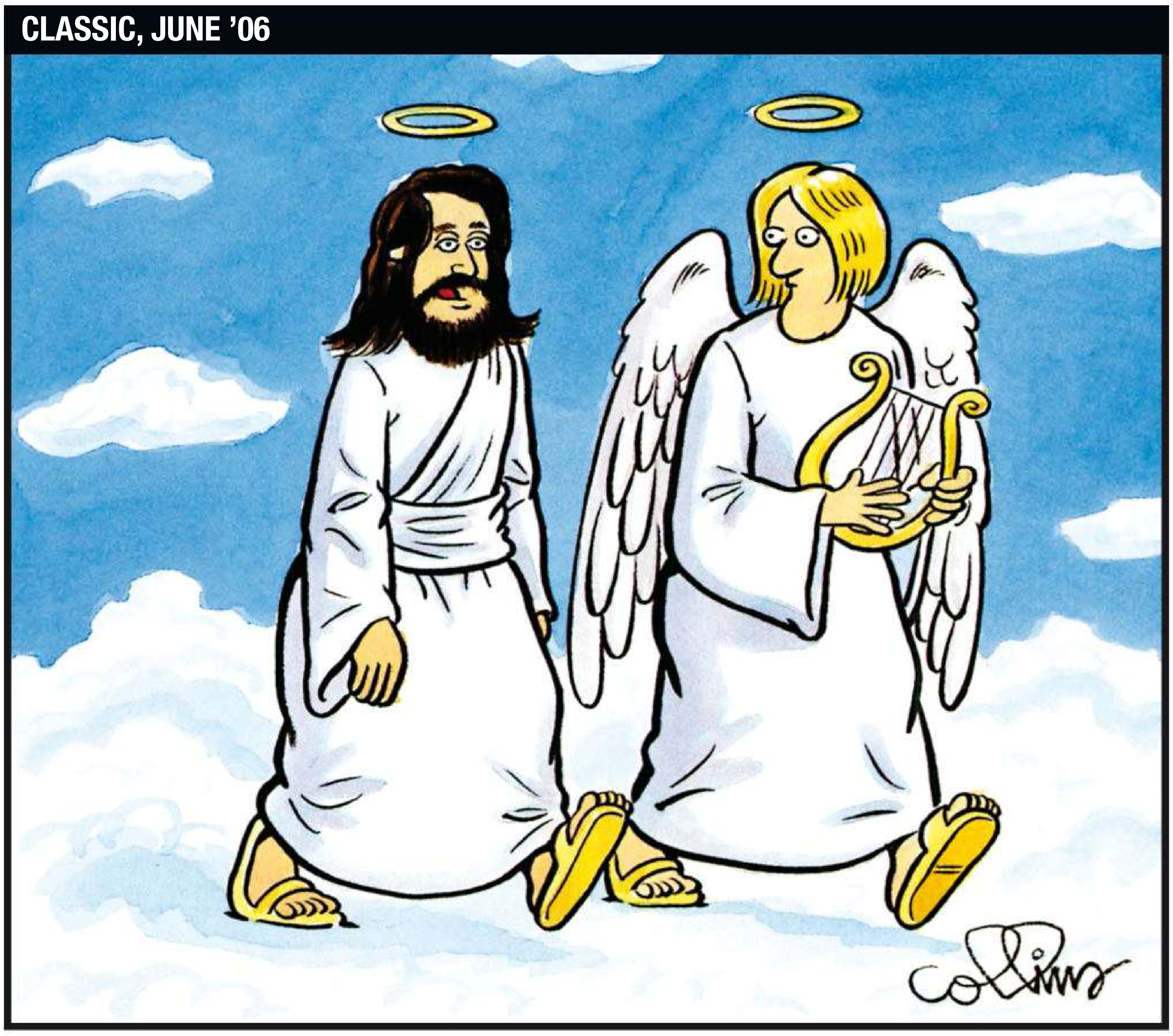
When HUSTLER targeted well-known religious zealot Falwell, the courts ruled that the mag's parody ad should be deemed Constitutionally protected satire of a public figure. However, publicizing blatant falsehoods about *private* persons or privately owned companies isn't speech protected by the First Amendment. The same holds true for directing supporters to "fight" to stop a joint session of Congress carrying out its Constitutional duty.

Following the 9/11 attacks—one of the darkest periods for America's press freedoms in modern times—the bulk of the corporate media censored *itself*. In no small part that was thanks to a pressure campaign by the Right to protect the Republican administration from public scrutiny.

Many media outlets denied a platform to those of us who challenged the narrative of the party in power. Larry Flynt, however, refused to pull his punches. He understood the importance of a free press during good times and bad. Ultimately he devoted—and arguably *gave*—his life to defending the First Amendment. He may be gone, but his legacy will live on. It's up to those of us who understand the importance of bona fide free speech to keep that necessary and *peaceful* fight alive in his absence.

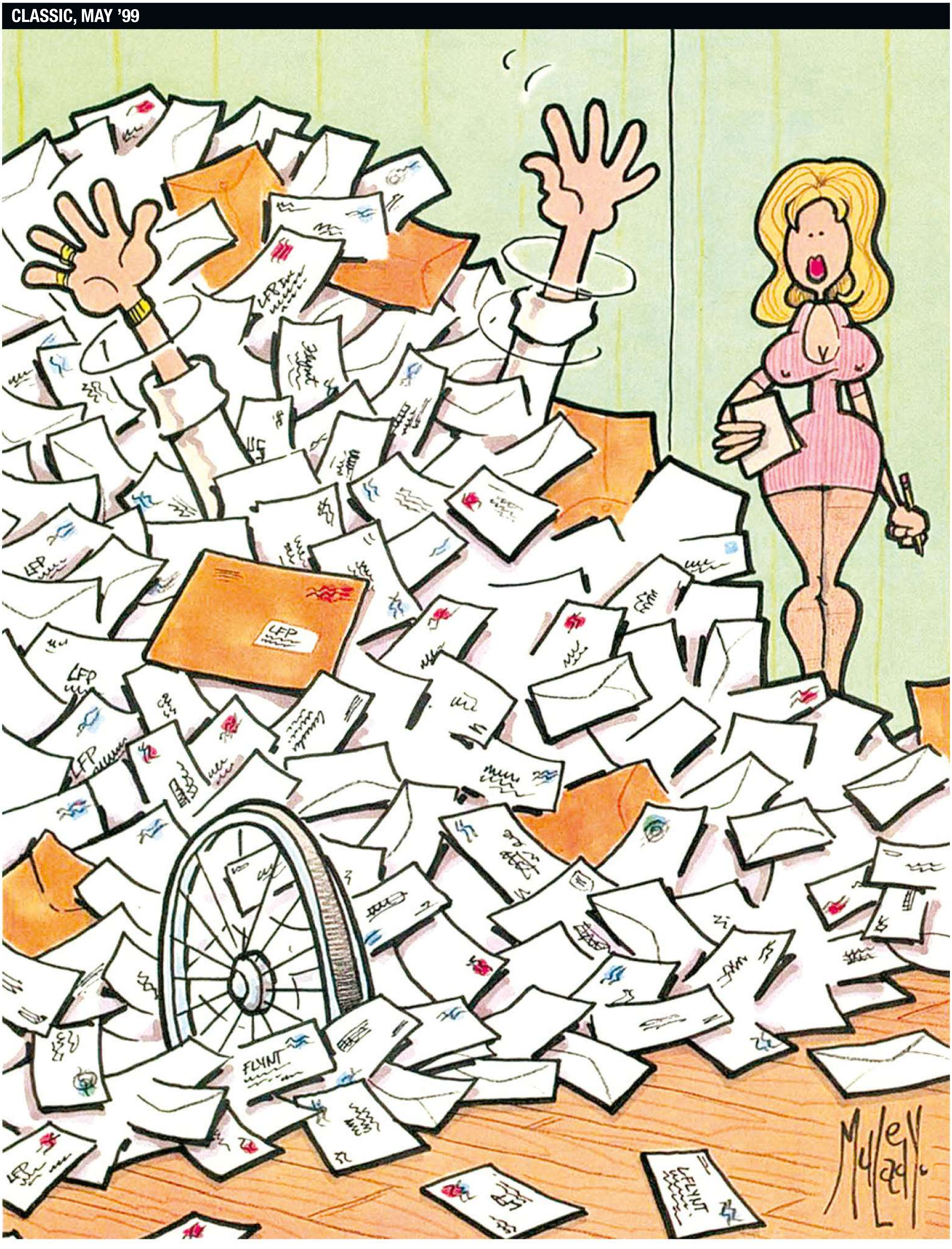
Brad Friedman is a Los Angeles-based investigative journalist, radio host of the nationally syndicated *BradCast*, political commentator, troublemaker and publisher of *The Brad Blog* (**BradBlog.com**).

CLASSIC, JUNE '06



"Sometimes I ask myself: What would Larry Flynt do?"

CLASSIC, MAY '99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"Change the ad! Offer $1 million to anyone who *hasn't* had an affair with a member of Congress!"

JOSH HAWLEY

Some people born with all the stars aligned for a successful life nevertheless manage to fuck things up with a few horrible decisions; they bet the whole farm on the wrong horse or hitch their wagon to a leader who turns out to be a false prophet. Then their soaring ambition flames out like a shooting star. Such is the case with the junior Republican senator from Missouri, Josh Hawley, made infamous by his clenched-fist cheerleading of the Trumpite mobs that trashed the U.S. Capitol building on January 6.

Born in Arkansas and raised in Lexington, Missouri, by banker and schoolteacher parents, Hawley went to Stanford, the Harvard of the West Coast, where history professor David M. Kennedy judged him to be “arguably the most gifted student I taught in 50 years.” So he does have a brain; unfortunately, it was hobbled early on by the blinders of strict religion. His Stanford classmates recall that Josh never drank, toked, partied or banged girls in his dorm room. He was too busy with Bible study and political ambition. “The joke was—and it wasn’t really a joke—the assumption was that he had his eyes on the Presidency eventually. And I think he conducted himself with that in mind,” said college friend Brooke Eisele. Beware the man seeking ultimate power who, like Hitler, enjoys no vices!

After Stanford, Hawley went to Yale Law School, where more classmates deemed him “politically ambitious and a deeply religious conservative.” After graduating, he worked a brief stint as a private lawyer, then for the Becket Fund for Religious Liberty—a conservative Christian advocacy group that defended Hobby Lobby and similar cases in front of the Supreme Court. He moved on to become faculty member for the Blackstone Legal Fellowship, funded by the Alliance Defending Freedom, which the Southern Poverty Law Center lists as an anti-LGBTQ hate group. In 2016 he successfully ran for Missouri attorney general. In that role, he joined the wingnut AGs from 19 other red states in launching legal warfare against Obamacare. These Assholes never spent one ounce of energy on improving the Affordable Care Act or replacing it with a better plan; no, just blow the whole damn thing up and let the carnage of our uniquely insane healthcare system continue!

Hawley soon demonstrated the rank hypocrisy that characterizes so many Christian right-wingers: While campaigning for the Missouri AG position, he ran an ad criticizing “ladder-climbing politicians,” those more interested in ulterior goals than performing the job they campaign for. The ad even showed Hawley strolling through a forest of ladders with human legs climbing up them. But Hawley is not like that, no siree! Yet, only ten months after being sworn in as AG, Hawley announced that he would run for U.S. senator!

He ran against the incumbent Democratic senator, Claire McCaskill, encouraging her to release her tax returns after releasing his own. But when asked if Donald Trump should finally release his hidden tax returns, like every other GOP politician in the modern era, Josh balked. And here is where Hawley miscalculated, to his ultimate shame and horror. Like Lindsey Graham and many other Republicans who once called out Trump for the freakish clown that he is, Hawley decided that he would abandon all of his principles and hop on that bandwagon to support the Orange Buffoon, who returned the favor by endorsing Hawley in 2017. To demonstrate his zeal, he even tried to out-Trump Trump while he was attorney general by initiating or signing on to four lawsuits against the administration for not gutting all of Obama’s environmental regulations fast enough, declaring “it turns out the best way to help President Trump pursue his agenda of rolling back federal overreach is to sue him.” *Yes, let’s burn more coal to heat up the broiling planet and pollute our water, soil and air with carcinogenic toxins that Obama’s policies had finally started reducing!*

Once Hawley joined Congress in 2019, he quickly became one of Trump’s most loyal lackeys, supporting the stupid Great Wall on the southern border, the cruel family separation policy for immigrants and the push to outlaw abortion.

When it became clear to the whole world that Trump had lost not only the popular vote in the last election, but the electoral college too, Josh realized that his own political future might get flushed down the toilet if Trump did not remain in office. And so, in December 2020, he stated that Pennsylvania had failed to follow their own election laws, even after Pennsylvania’s Supreme Court had thoroughly debunked this lie. Then he was the very first Senator to announce that he would object to that chamber’s certification of the Electoral College vote on January 6, peddling the false claims of a “stolen election.” Before the Trump-inspired mob converged on the Capitol building, Hawley was photographed cheering them on with his fist raised like some tin-pot revolutionary. Just before the rioters invaded the Capitol, assaulting police officers, threatening Congress members and ransacking their offices like a Mongol horde, Hawley actually put out a fundraising appeal, positioning himself as the *Braveheart* leader of the insurrection. Only later, feeling the political winds shift, did he condemn the unprecedented violence of that day.

The reaction was swift and merciless. *The Kansas City Star* scolded him for leading a “coup attempt” with “blood on his hands,” and the *St. Louis Post-Dispatch* called for him to resign. The latter editorialized, “Hawley’s tardy, cover-his-ass condemnation of the violence ranks at the top of his substantial list of phony, smarmy and politically expedient declarations." Former Missouri Republican senator John Danforth confessed that supporting Hawley was the “worst mistake I ever made in my life.” Thousands of law school students, including Yale alumni, demanded that Hawley be disbarred, while his political donors cut him off and Simon & Schuster canceled the publication of his upcoming book *The Tyranny of Big Tech*. His former history professor at Stanford (the one who had called Hawley “arguably the most gifted student I taught in 50 years”) had a different take now: Josh’s efforts were “irresponsible,” “pigheaded” and “absolutely reprehensible.” Another one of his former professors, Jack Rakove, said, “To me, it’s a great mystery why someone so young, with so much promise, would prostitute himself or compromise himself so early when he didn’t really have to do it. He was not politically dependent on Trump to make his career in Missouri politics. But I’m not as surprised as I am depressed.”

We’re neither surprised nor depressed. We’ve seen too many of these holy-roller GOP Assholes crash and burn due to their rotten hypocrisy. Hawley is exactly what we would have expected from a guy who says that the problem of human trafficking was caused by the ’60s sexual revolution, premarital sex and the use of contraception! A guy who actually believes that “Government serves Christ’s kingdom rule; this is its purpose. And Christians’ purpose in politics should be to advance the kingdom of God—to make it more real, more tangible, more present.” Did you make that kingdom real, tangible and present on January 6, Josh, by serving Donald Trump as your false idol?

For the present, Hawley is digging in his heels with no intention to resign. But we’re confident that come the next senatorial election, the good people of Missouri will follow a group of Claire McCaskill’s former staffers, who have formed the new JOSH PAC—Just Oust Seditious Hacks.

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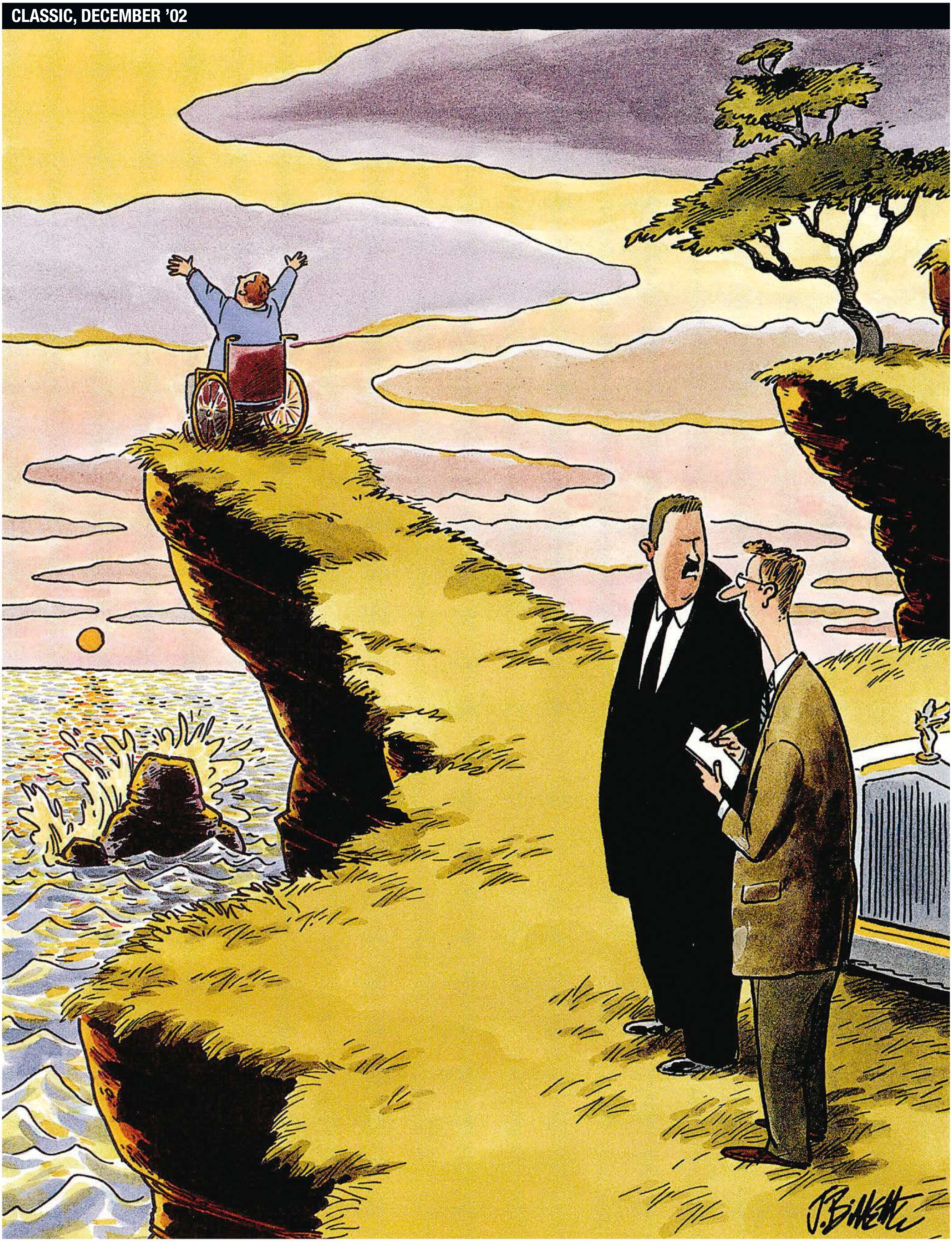
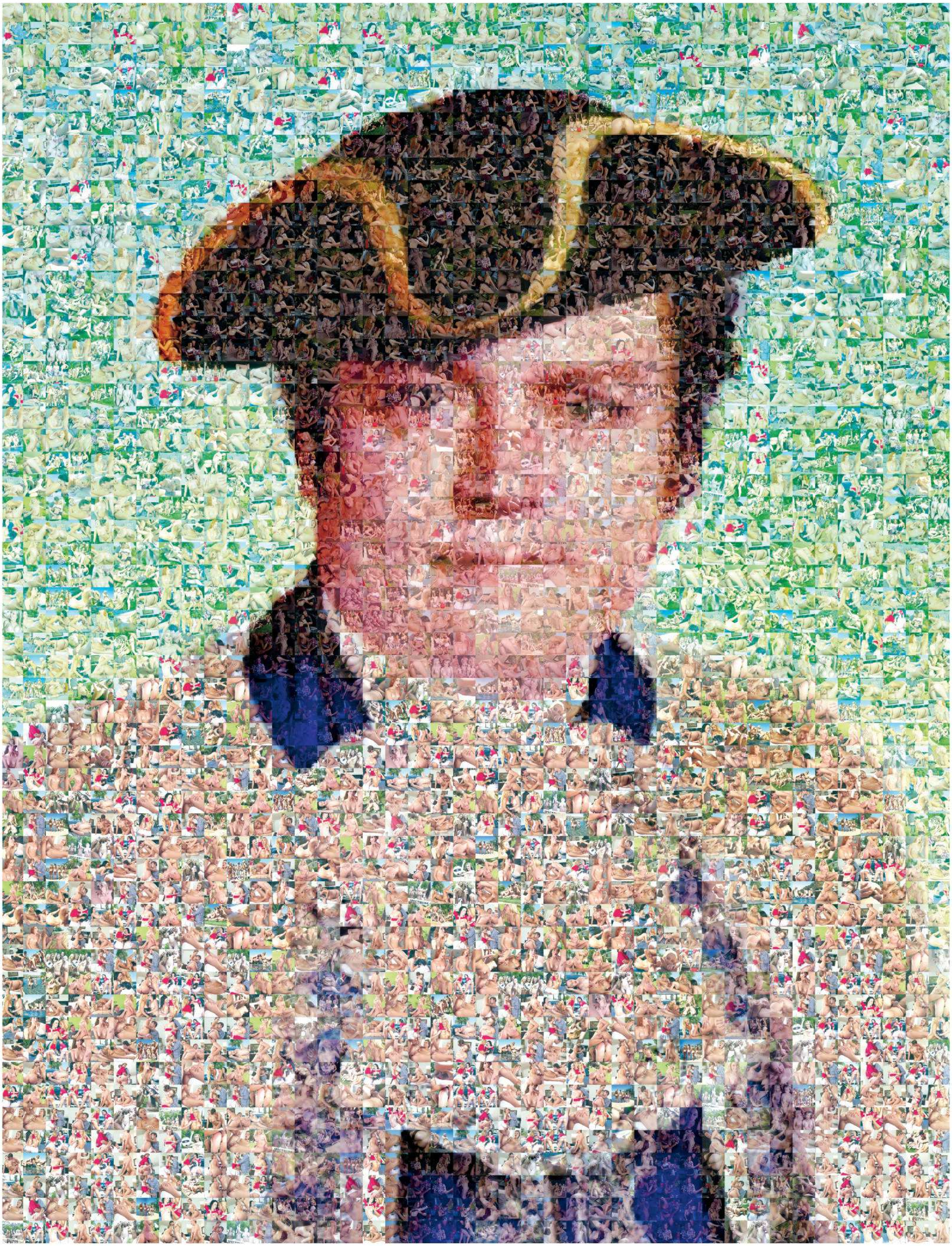


"Mr. Flynt likes to come here occasionally and give thanks
for the three P's: pussy, politics and poker."



OUR FOUNDING **FA**THER, ANNIVERSARY '15

PHOTO BY
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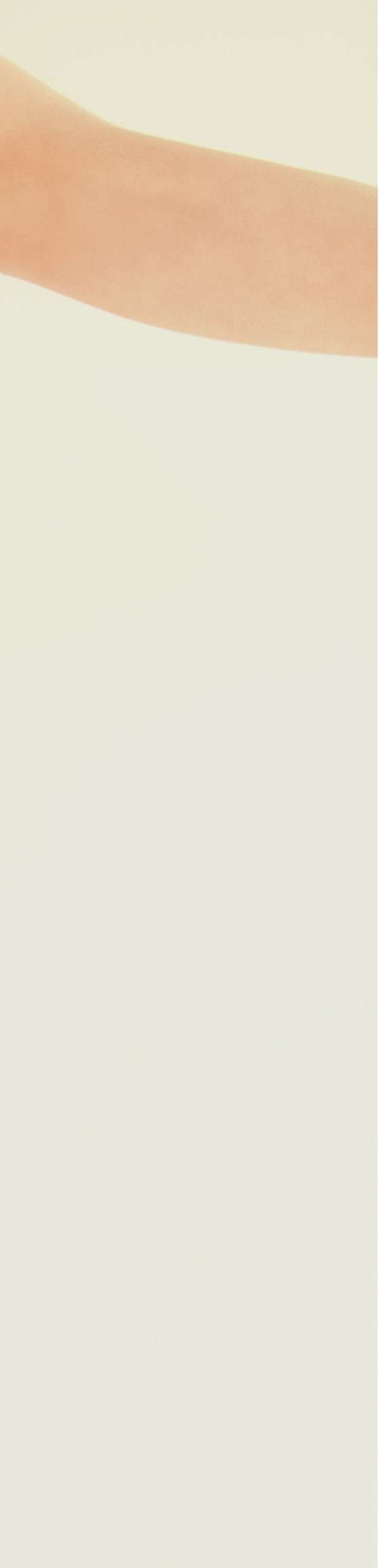


TRULY OBSCENE

BY TRAVIS KELLY

ORIGINALLY PUBLISHED ANNIVERSARY 2015

For more than four decades HUSTLER has been a stalwart defender of free speech, unabashedly exposing not only the erotic beauty of the human body, but also the darker corners and discomfiting truths in our society. We have often been criticized, and prosecuted, for the uncompromising graphic displays in our pages. But sometimes it takes shock to peel back the layers of polite obfuscation and evasion around "sensitive" subjects.

In "HUSTLER's Guide to VD" (December '76 and October '82), we detailed the ravages of untreated venereal diseases—not only in words, but with explicit photos that could leave no reader nonchalant about the risks of unprotected sex. In '78 we surveyed the prevalence of torture around the world—in Africa, Asia, the Middle East, Latin America and, sad to say, the United States. We have reported on teen pregnancy, suicide, AIDS and the hypocrisy of the U.S. war on some drugs but legal tolerance for one of the most insidious: tobacco.

HUSTLER has never shied from showing the gruesome results of often barbaric U.S. actions overseas—such as the January '77 photo spread depicting the burned, decapitated, mutilated bodies of soldiers and civilians killed in Vietnam. While Larry Flynt was being indicted and harassed from Ohio to Georgia for the "obscenity" of depicting naked human bodies in the act of lovemaking, he pointedly asked, "Who has been indicted for the obscenity of the Vietnam War?" and defended the decision to "offend" the public with the naked truth about war: "I don't know of any other way to illustrate the lopsided value system in America today. It seems to be a value system in which death, violence and war are awarded government sanction, while positive, life-oriented, human responses are officially censored."

No doubt our country has made progress in the last four decades. It is no longer acceptable for politicians, college fraternities or sports team owners to make offensive, racist statements and get away with it. The taboo against interracial sex and marriage has mostly been abolished. And some form of marijuana usage is now legal in a majority of states and Washington D.C.

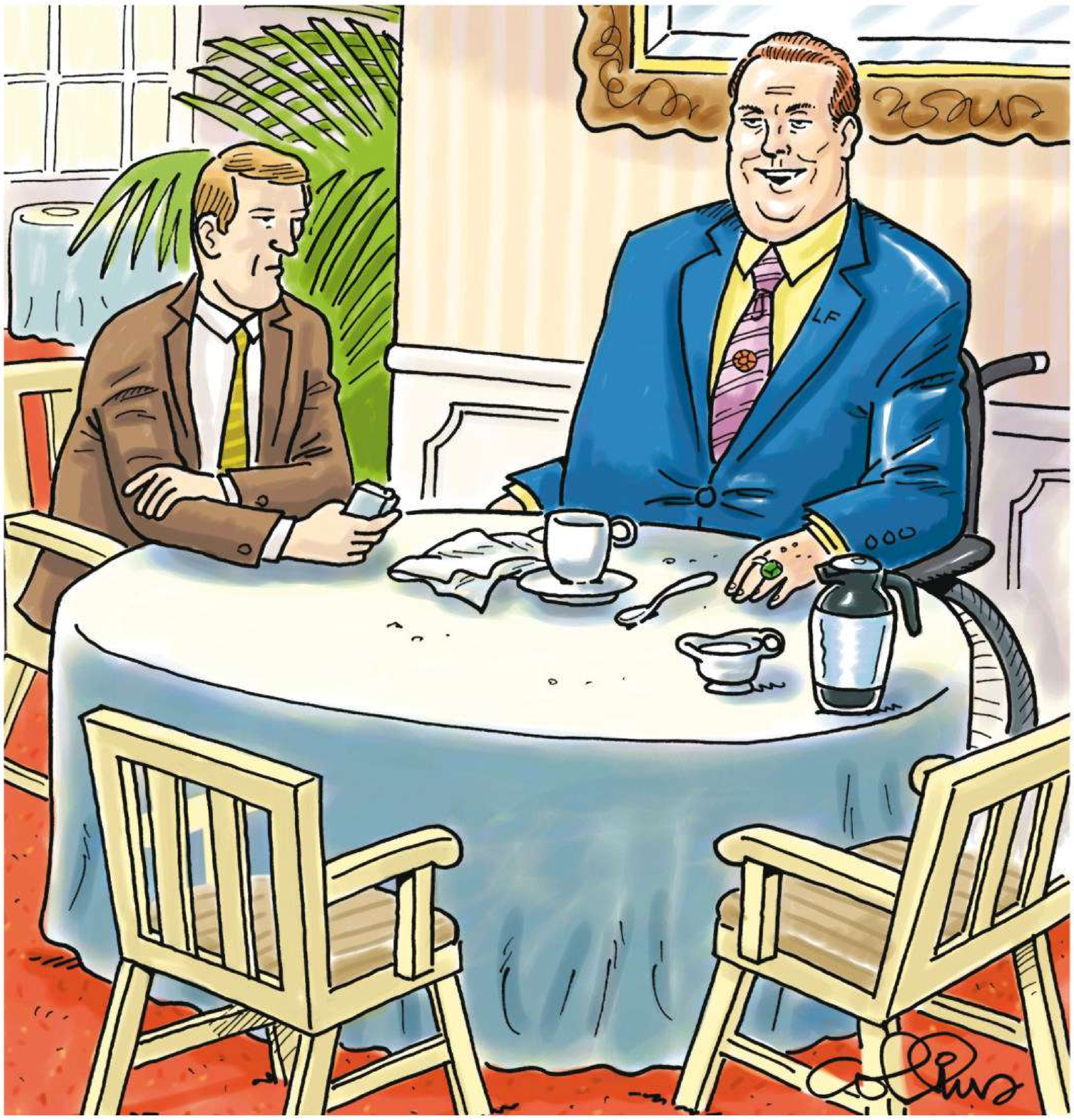
However, the current zeitgeist in America—a creeping police state that has virtually abolished the Fourth Amendment protections against unreasonable searches and seizures, and a military-industrial complex run amok—proves that the battles for peace, justice and true freedom are never completely won. The assholes of the world are always coming back with a vengeance. These battles require eternal vigilance and, yes, publications like HUSTLER, proudly unafraid to disturb our complacency, show us the unadulterated truth and end tolerance for the intolerable.

"WHAT'S MORE OBSCENE, SEX OR WAR?"

—LARRY FLYNT

HUSTLER'S EARLY DAYS ARE THE STUFF OF LEGEND, DOCUMENTED BY REPORTERS AND ACTED OUT BY HOLLYWOOD STARS. A FORMER TOP EDITOR CONFIRMS THAT THE REAL STORY IS EVEN CRAZIER. HE SWEARS EVERYTHING THAT FOLLOWS IS TRUE AND UNADORNED.

LAR



"The first time I ever saw a pussy, I knew right then and there I had to see all of them."

CINCINNATI OHIO PD
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LO!
43 72

RY SHOCK

BY BRUCE DAVID

ORIGINALLY PUBLISHED ANNIVERSARY 2014

I'm in Columbus, fucking Ohio, for God's sake! How the hell did that happen? I asked myself. Of course, I knew the answer. I had accepted a job offer from Larry Flynt. He'd hired me to be managing editor of HUSTLER Magazine. But what the devil had I gotten myself into?! I was surrounded by hillbillies—at least that was how they referred to themselves. Larry himself, I learned, was an eighth-grade dropout.

It had all started back in New York City, where I was working as a columnist for *Screw*, Al Goldstein's notorious sex magazine. (For some reason *The New York Times* wasn't impressed with my degree from Paterson State Teachers College.) When the first issue of HUSTLER hit the stands in 1974, I'd reviewed it in *Screw*, saying HUSTLER had "just nudged out *Refrigerator Monthly* as the most boring publication in America." Flynt, as it turned out, agreed. The next thing I knew, I was in Columbus, a city with either a go-go bar or a storefront church on every corner. >>

HUSTLER PUBLISHES NUDE PHOTOS OF JACQUELINE KENNEDY ONASSIS IN THE AUGUST '75 ISSUE.

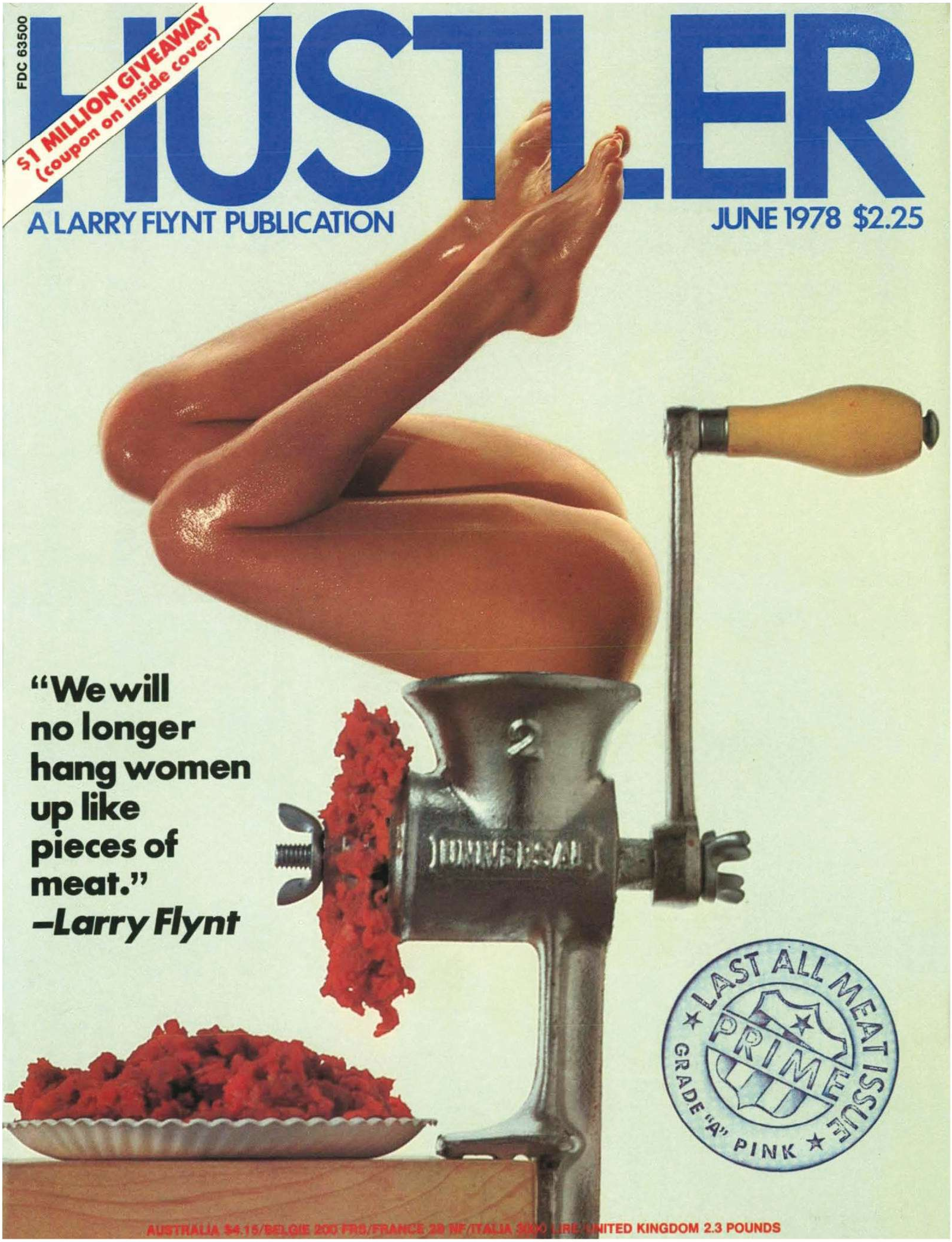
THINK PINK

I'd seen HUSTLER's potential even while still in New York. My friend, local radio personality Alex Bennett, told me he thought *Gallery*, a recent arrival on the publishing scene, would be the next magazine to rival *Playboy* and *Penthouse*. But I said no, it would be HUSTLER. Shortly after my *Screw* review came out, Larry began showing "pink"—a woman's exposed and open vagina. It was clear to me that the heartland publisher was willing to challenge the status quo in much the same way Al Goldstein had in 1969, when he first put *Screw* on the newsstands of New York City. Sure, Al had gotten busted for his efforts, but with the help of lawyers—and the protections of the First Amendment—he'd won the day. Larry, it seemed, was willing to go the same route nationally—a more risky proposition.

Upgrading HUSTLER would not be an easy task. Finding good editors in Columbus who were willing to work for a porn magazine was proving difficult, and the editors I knew from New York, being smarter than me, didn't want to relocate to Columbus fucking Ohio. The two editors I had, local guys, would leave every evening at 5:30 on the dot, regardless of how much work still had to be done. Neither one understood we were making publishing history. Or if they did understand, they didn't give a shit.

My immediate supervisor was Althea Leasure, Larry's fiancée (and later wife). Like Larry, her education was spotty at best. But it would have been a mistake to dismiss her. Smart and strong-willed, she was fiercely dedicated to Larry. And, oh yeah, one more thing: She hated me. Althea saw me as a wiseass New York hipster who thought he was smarter than everyone else. (My high school guidance counselor had assured me years earlier that I wasn't.) But Althea knew what was good for the magazine, and she supported most of my requests, however grudgingly.

Of course Larry was the real driving force. By the time I arrived at HUSTLER, he had already hired two top-rated European photographers—James Baes and Clive McLean—to shoot the girl-sets. This guaranteed a quantum leap in the quality of our photography. And Larry had just published the infamous nude pics of Jackie Kennedy Onassis. The Jackie O. photos put HUSTLER on the map. >>



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JUNE 1978 $2.25

"We will no longer hang women up like pieces of meat."
–Larry Flynt

LAST ALL MEAT ISSUE
PRIME
GRADE "A" PINK

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MILLION-DOLLAR MAN

I was beginning to discover two very important things about Larry Flynt: He was scary smart and had brass balls. He had already established a chain of go-go bars within the state of Ohio. In fact, it was a newsletter for the Hustler Clubs that became the genesis for HUSTLER Magazine. Going from newsletter to a full-blown magazine was no small step, but no one told Larry that a hillbilly who had never gone to high school, much less college, couldn't be the publisher of a successful men's magazine. Or that you couldn't publish a viable national magazine from a backwater burg like Columbus.

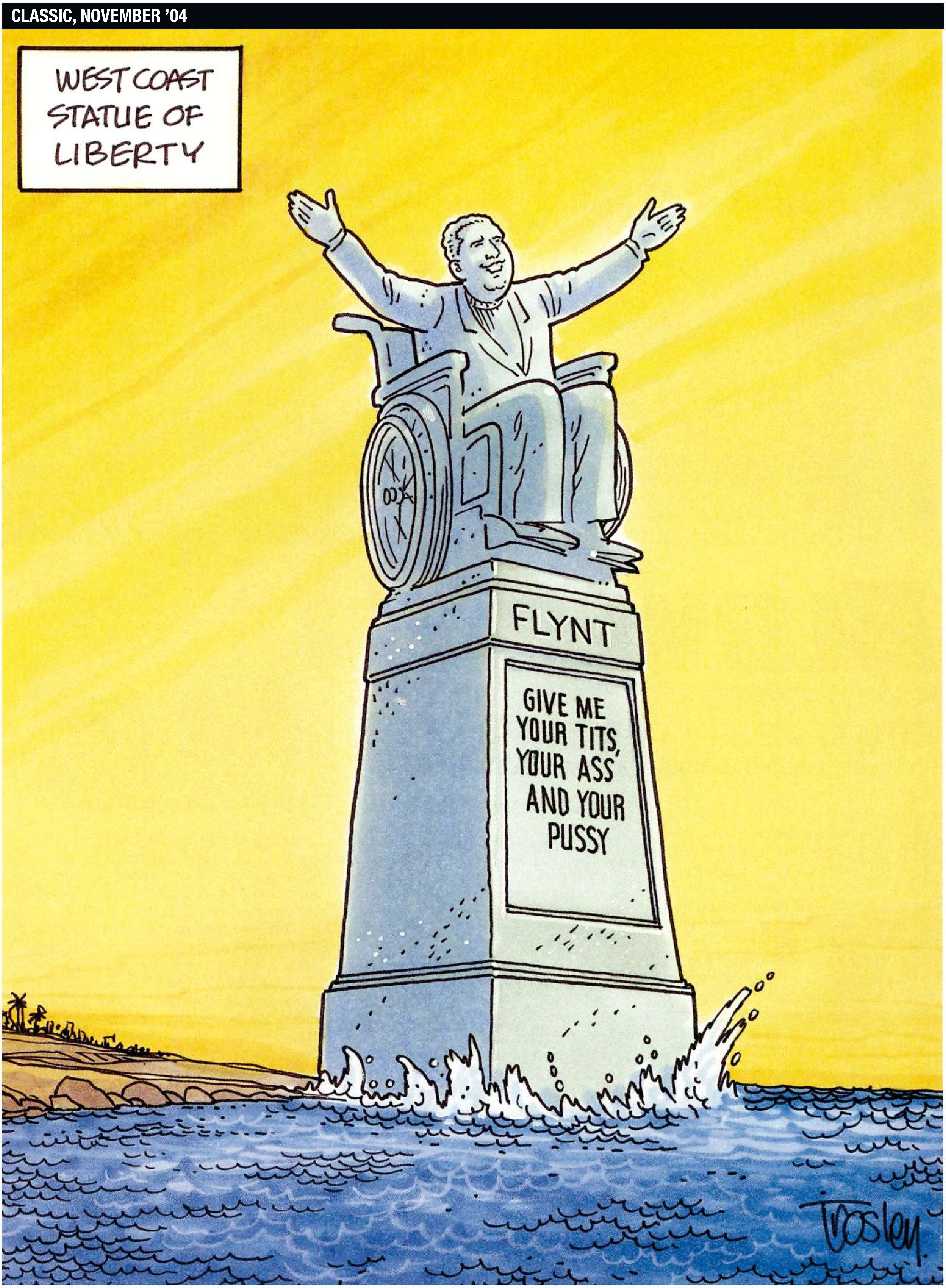
"I just got my first check for a million dollars," Larry told me shortly after my arrival. Until then the people working for the struggling entrepreneur had been running to the bank every payday hoping their checks would clear. That included the go-go girls who worked at the Hustler Club on the ground floor of the building we were in. You might think of that as a perk; what better way to end the workday than at the company's own titty bar for a couple of drinks and some friendly flirting? Unfortunately, I didn't have time for that, although one of the other editors apparently did. Replacing both of them became even more urgent as sales continued to climb. With what seemed like the whole world watching, we could no longer get away with doing things half-assed.

We finally found a few Ohio guys who had the goods. Then, when Francis Ford Coppola's *City* magazine folded in San Francisco, we scooped up three of their editors and an art director. One of the editors, Jim Heinisch, was from Ohio, so he knew what to expect in Columbus. But the other editors and the art director were about to discover they had moved to a city whose greatest cultural contribution was a Friday-night country-and-western show at a local theater.

There was one major plus to Ohio, however. Although the miniskirt craze had come and gone everywhere else—replaced by those horrible maxiskirts—no one had told the women in Ohio. They were convinced miniskirts were still in fashion no matter what you told them. I loved miniskirts. >>

(*continued on page 88*)

> **"NO ONE MADE YOU READ THIS MAGAZINE. YOU HAVE CHOSEN TO DO SO BECAUSE IT IS YOUR RIGHT AS PROVIDED YOU BY THE CONSTITUTION OF THE UNITED STATES."**
>
> **—PUBLISHER'S STATEMENT, MARCH '75**


WEST COAST STATUE OF LIBERTY
FLYNT
GIVE ME YOUR TITS, YOUR ASS AND YOUR PUSSY
Trosley

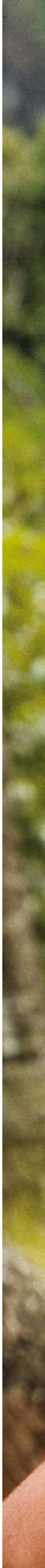
BUTCH&PEACHES

HUSTLER CLASSIC
DECEMBER 1975

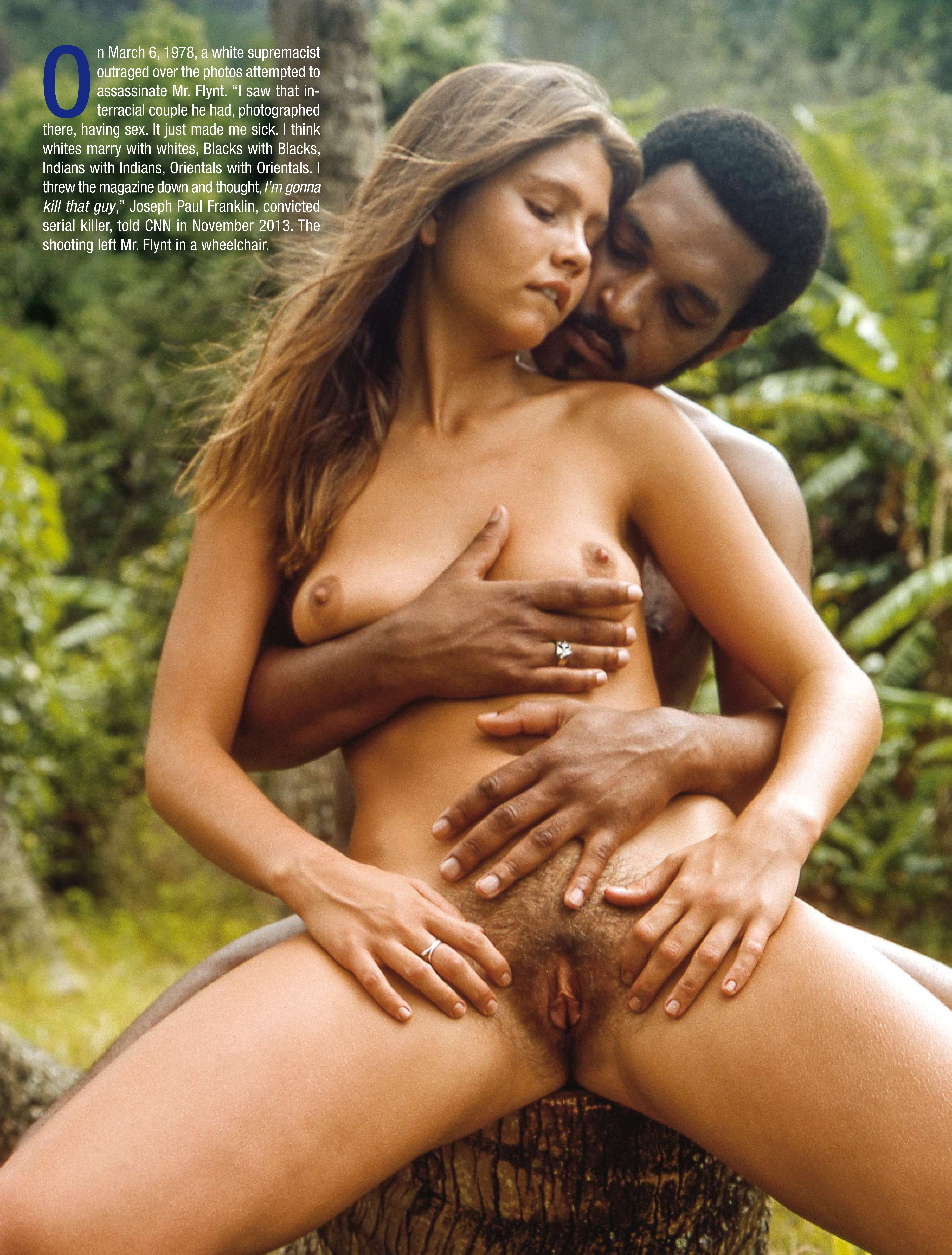
From the beginning, I have refused to compromise my editorial content for anyone, other than my readers," Larry Flynt wrote in HUSTLER's December '75 *Publisher's Statement*, explaining the necessity of a price increase if the magazine was to survive the loss of "advertisers, retailers, wholesalers or any other would-be censor." That same issue included this groundbreaking interracial layout.

I knew that the December issue of HUSTLER, featuring Butch and Peaches—a black guy and a white girl—was a revolutionary step which would no doubt rile the censors somewhat, but I never dreamed that every bigot and his brother would go ape shit. ... But despite the many hate letters, we get a hundred letters of support for every one of them. ... HUSTLER will continue to pioneer the horizons of sexual freedom in search of total liberation."

—Larry Flynt, *Publisher's Statement*, February '76



On March 6, 1978, a white supremacist outraged over the photos attempted to assassinate Mr. Flynt. “I saw that interracial couple he had, photographed there, having sex. It just made me sick. I think whites marry with whites, Blacks with Blacks, Indians with Indians, Orientals with Orientals. I threw the magazine down and thought, *I’m gonna kill that guy*,” Joseph Paul Franklin, convicted serial killer, told CNN in November 2013. The shooting left Mr. Flynt in a wheelchair.



HYPOCRISY IS THE ENEMY

A Conversation With Larry Flynt

BY ROBERT SCHEER

ORIGINALLY PUBLISHED JULY 2013

Larry Flynt is celebrating dual milestones. Now 70, he heads a business empire that's larger and more profitable than ever. He's also celebrating the 25-year anniversary of an unlikely Supreme Court victory. *Hustler Magazine* v. *Falwell*, Flynt's epic legal battle against evangelist Jerry Falwell, started out as a tasteless joke about the preacher losing his virginity with his own mother and ended up as a historical landmark that significantly bolstered our First Amendment right to free speech.

Flynt sat down with longtime friend Robert Scheer, one of the country's foremost progressive voices, for an honest conversation about the lofty principles of Constitutional rights and the gutter realities of being a multimillionaire smut peddler.

ROBERT SCHEER: You once told me HUSTLER is the best magazine you could read with one hand. In your office you have a book of Helmut Newton's photographs: classy, beautiful erotica. In the magazine you've got cum-shots.

LARRY FLYNT: You know something? Helmut Newton loved HUSTLER; it was his favorite magazine. People that love smut like it hard, and they like it unapologetic. If you're a connoisseur of pornography, you really don't like it camouflaged with a lot of aesthetics; you like it in your face. You're one of the few people I know who define pornography very objectively when it's really very subjective. It exists in various forms.

We all know that the old masters, Picasso or Rembrandt, had a penchant for doing nudes—for doing porn basically. When writers like James Joyce came along, they were in a league of their own. They made the desire for pornography more acceptable. Eventually there came a time when it was available to the masses. The genie was out of the bottle, and there was no way of putting it back in. It got very unfiltered and very unsophisticated. So, many of the people who appreciated very good pornography were extremely critical of the crudeness in a lot of it. But that's the marketplace.

When you started out, you just wanted to make a buck, right?

And have fun while I was doing it.

You were the primitive capitalist. You weren't some great artist painting beautiful naked women.

No. But if I was selling peanut butter, I'd sell it with the same enthusiasm.

You sometimes talk about yourself as just a smut peddler. I remember when people criticized you about being a bottom-feeder, you said, "Yeah, but look what I found at the bottom." But you've had an evolution. You're a true believer now in the First Amendment argument.

I didn't have to evolve on the First Amendment. I've always believed in it.

But did you understand it? Did you understand its power?

No. I don't think any of us understands the overwhelming significance of the First Amendment. Without free expression or the right to assemble, we wouldn't even be a nation. The Second Amendment wouldn't even be important. All others come after the First Amendment. >>

PHOTO BY DAVE NAZ

LARRY FLYNT STANDS TRIAL IN 1979 ON OBSCENITY CHARGES IN ATLANTA. PHOTO BY KEN HAWKINS/ALAMY

So you start HUSTLER in 1974, and your life takes off. Then in 1978 you have this horrendous experience of being shot. One response could be a lower profile. Take the money and run. But you became a crusader.

I never slowed down. All through the '70s, '80s and some of the '90s we were putting out censorship brush fires all over the country. Prosecutors wanted to prosecute me everywhere, and I always showed up to accommodate them. I think I finally just wore them out.

***The People vs. Larry Flynt* is the popular record of your First Amendment fight. It's a brilliant piece of moviemaking, but is it accurate?**

It's extremely accurate. Some of it is very embarrassing, but the director, Miloš Forman, knew what he had to focus on: the most bizarre, outrageous and controversial parts of my life, because that gets the money. All of that is true, but there was a lot left out of the movie that I would like to have seen in there.

In the beginning you're just a redneck who wants to make a buck. You've got strip clubs, and you need a way of publicizing them. So you put out this magazine. Then you run up against hypocrites like Charles Keating—who landed in the middle of the savings-and-loan scandal—and Jerry Falwell. That confrontation took you to our highest court. How important is the legacy of that Supreme Court decision 25 years ago?

Go back to the '70s and get some tapes from Johnny Carson's monologue, and you'll realize how bland and tame they are; no comparison at all to Stephen Colbert and Jon Stewart. You can see the evolution that took place with my case. I was talking to Rodney Smolla, who wrote *Jerry Falwell v. Larry Flynt: The First Amendment on Trial*, the book about the Supreme Court case. He says people are not really aware of the full impact that case had, because the lawyers for NBC, CBS and all the rest of them are standing behind people like Letterman, Leno and Stewart saying you can do this because of this case. Garry Trudeau, in an interview with Ted Koppel, talked about all the trouble that his comic *Doonesbury* got into with politicians—Bush the lapdog and things like that. He said he was really worried that he was going to be facing serious litigation. And he said, "Then I got a get-out-of-jail-free card." And Koppel said, "Who was that from?" And he said, "Larry Flynt."

That case just stopped it all right there. You can no longer sue someone because they hurt your feelings or your wife's feelings or your dog's

> "For the first time in the history of our nation, over 200 years, parody was made protected speech."

feelings or whatever; you have to prove libel. If you can't prove libel, it's not going to fly. That was a huge thing in that case. The second component that made it so significant was that for the first time in the history of our nation, over 200 years, parody was made protected speech. If it's not a serious piece of literary work, it cannot be taken as such. It must be treated as a parody.

I remember you once mentioned that you thought the now-infamous June 1978 meat-grinder cover was parody; that you were putting down the idea of women being meat in a meat grinder.

It was a satirical-spoof parody, not done in the best taste, but that's what it represented as far as I was concerned. I think as a heterosexual male about women. I love women. I adore them. I worship them. They're my whole life. If there's anything that brightens up my day, it's a beautiful woman.

Do you think you empower women by the way they are depicted in HUSTLER?

As long as there's a woman covered up, a man's going to want to see her in her birthday suit. That is human nature. That is the attraction. In all of my years of being in business and all the thousands of models that I've interviewed, I've never had one model ever say to the press or to me personally or to anyone that she felt like she had been coerced or intimidated to be in the magazine. It was always something that she did voluntarily. It was always because they thought they were young, they had great bodies, and they would like to preserve it for posterity's sake because they realized they would only be young once. That is the general theme of every young woman that's ever posed for HUSTLER over the years. I know that people, feminists like Gloria Steinem, feel that these women are being exploited. Gloria's a lot like Reverend Falwell, just selling her take.

One of the arguments about *Playboy* and magazines like that is they held up an idea of a woman that couldn't really exist in life—the ultimate objectification. It makes the husband or the boyfriend disappointed with what he has. I remember you telling me that in HUSTLER you aim for the woman next door, the woman you would actually see in real life.

She could be short, skinny, whatever. Redheads, blondes, brunettes.

And you were against cosmetic surgery.

Yes, and I still am. But we've got a huge problem today. We like to publish women in their natural state, which means their pubes are intact, but 90% of girls that show up today have no pubic hair, and over half of them have had breast implants. So we are really faced with a crisis situation. Either we take what we can get or try to go with something that is not up to our standard.

People used to get arrested for what you do, even just saying or printing the word *fuck*. Now it's all out of the bag. Have we gained some freedom? Is this a better way to live? Let it all hang out? >>

LARRY FLYNT AND ROBERT SCHEER AT HUSTLER HEADQUARTERS. PHOTO BY DAVE NAZ

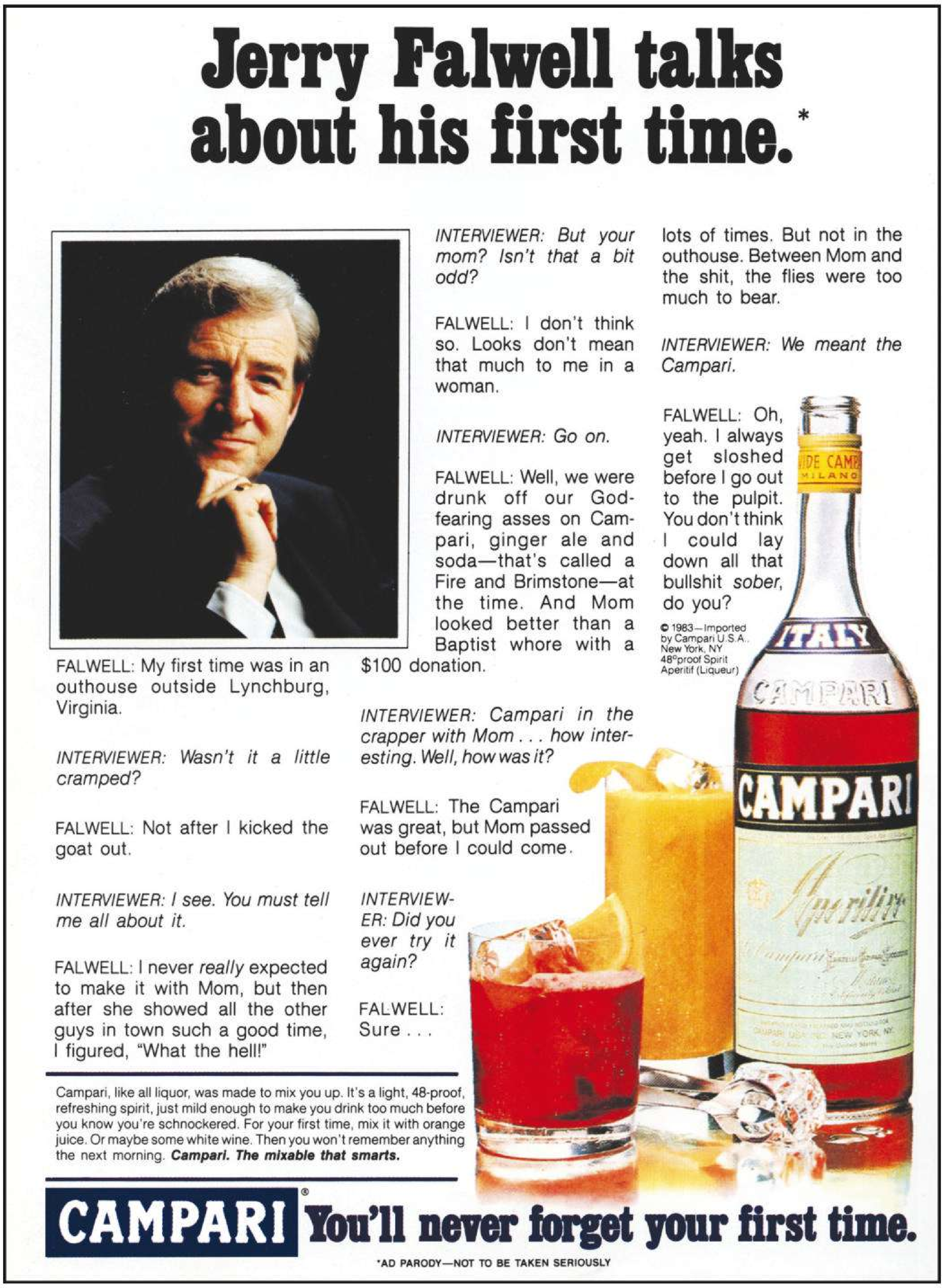
> “If the First Amendment will protect a scumbag like me, it’ll protect everybody.”

There’s nothing said or written that has not been said or written before. It’s just rearranged. I don’t think it’s that much of a different world. I think there were some true pioneers. It wasn’t Hugh Hefner or Larry Flynt. It was Lenny Bruce. I remember Lenny Bruce saying, “They say that kids are out to repeat what they see imitated, and in that case I’d rather my kids see a porn movie than *King of Kings* because I don’t want them to kill Christ when he comes back.”

Lenny was scary to the establishment because he was saying things that made the establishment cringe. *No one should even utter these words!* But we have a First Amendment that guarantees us the right to express ourselves and not have to worry about what kind of words we’re using.

In the case of Falwell and the Moral Majority, he seemed to be riding a wave that was going to get bigger and bigger and sweep aside a lot of progress. Now, after this last election, you even have a Christian conservative like Ralph Reed saying, “We don’t have the people anymore, and we particularly don’t have the young people.” They’re not buying into that Puritanism. They’re not buying into what the Moral Majority wants. So you won at the end of the day. Did Falwell see that coming?

I think that there was one side of him that believed he was going to win; at least he wanted to win. And until the decision was rendered, I thought he was going to. When I sat in that gallery at the Supreme Court and looked over there at him and his family, it looked like a Norman Rockwell painting. The pornographer versus the preacher. I’m dead, and then it wound up being a unanimous decision. In the whole history of our nation there have only been a handful of unanimous decisions to come out of the Supreme Court, and mine was one of them.



Jerry Falwell talks about his first time.*

FALWELL: My first time was in an outhouse outside Lynchburg, Virginia.

INTERVIEWER: Wasn’t it a little cramped?

FALWELL: Not after I kicked the goat out.

INTERVIEWER: I see. You must tell me all about it.

FALWELL: I never *really* expected to make it with Mom, but then after she showed all the other guys in town such a good time, I figured, “What the hell!”

INTERVIEWER: But your mom? Isn’t that a bit odd?

FALWELL: I don’t think so. Looks don’t mean that much to me in a woman.

INTERVIEWER: Go on.

FALWELL: Well, we were drunk off our God-fearing asses on Campari, ginger ale and soda—that’s called a Fire and Brimstone—at the time. And Mom looked better than a Baptist whore with a $100 donation.

INTERVIEWER: Campari in the crapper with Mom . . . how interesting. Well, how was it?

FALWELL: The Campari was great, but Mom passed out before I could come.

INTERVIEWER: Did you ever try it again?

FALWELL: Sure . . . lots of times. But not in the outhouse. Between Mom and the shit, the flies were too much to bear.

INTERVIEWER: We meant the Campari.

FALWELL: Oh, yeah. I always get sloshed before I go out to the pulpit. You don’t think I could lay down all that bullshit *sober*, do you?

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*AD PARODY—NOT TO BE TAKEN SERIOUSLY

PARODY, NOVEMBER ’83

After the case was over, I was sitting in my office, and my secretary called me and said, “There’s a Reverend Jerry Falwell in the lobby.” I said, “Send him in.” He comes walking through my office door, and he’s got both hands in the air, and he says, “I surrender.” He comes in and sits down and says, “Look, I know when I’m beaten.”

I think he knew he was beaten all along, but he milked it for all he could get.

Did you get the feeling that Falwell was in it as an act, that this was a racket? Or was he a true believer?

I think Reverend Falwell knew what he was selling just like I knew what I was selling. I was selling porn; he was selling religion.

Let me ask you about exposing politicians. At first I thought this was a little weird and contradictory. Here is a guy who wants us to be sexually freer, and yet he’s going after people because they’ve got a mistress. Did you feel that there was something contradictory about your big campaign?

Not at all. I have one vote, only one. But by outing corrupt politicians, I can get rid of some people who shouldn’t be there—not because I’m exposing their sex life but because I’m exposing their hypocrisy. Hypocrisy is the biggest enemy that democracy has. It doesn’t have anything to do with sex or money; it’s the hypocrisy involved.

Take somebody like Bob Livingston. He's trying to impeach Bill Clinton, and he's talking about how solid his marriage is, saying he had never strayed from his marriage, never had an affair with a government employee or an intern or a lobbyist. Then we find out he's doing a lobbyist, a federal judge and an intern in his own office. That guy just reeked of hypocrisy. He was ripe to be exposed.

Like when we exposed Larry Craig, the congressman from Idaho who was doing the footsies in the men's-room stall. He'd voted against every piece of gay-rights legislation in the last 20 years and was gay himself. He should have been exposed.

What if they're public citizens, and they're not being hypocritical?

You have some liberals in both the House and the Senate who don't profess to be holier-than-thou. They're not trying to conduct their personal lives differently than the way they conduct their public life. We leave those people alone. I've had very compromising information and photographs of some very famous and influential people in this country, and I stopped it from being published because they were private citizens. I could have made a lot of money by publishing the material, but I didn't do it.

HUSTLER is a pretty tawdry publication. But when people picked it up during the last election, they saw—right next to the smut—statements by Larry Flynt about why we need to vote for Obama, why we need to tax rich people like yourself, why we need to care about people who don't have so much.

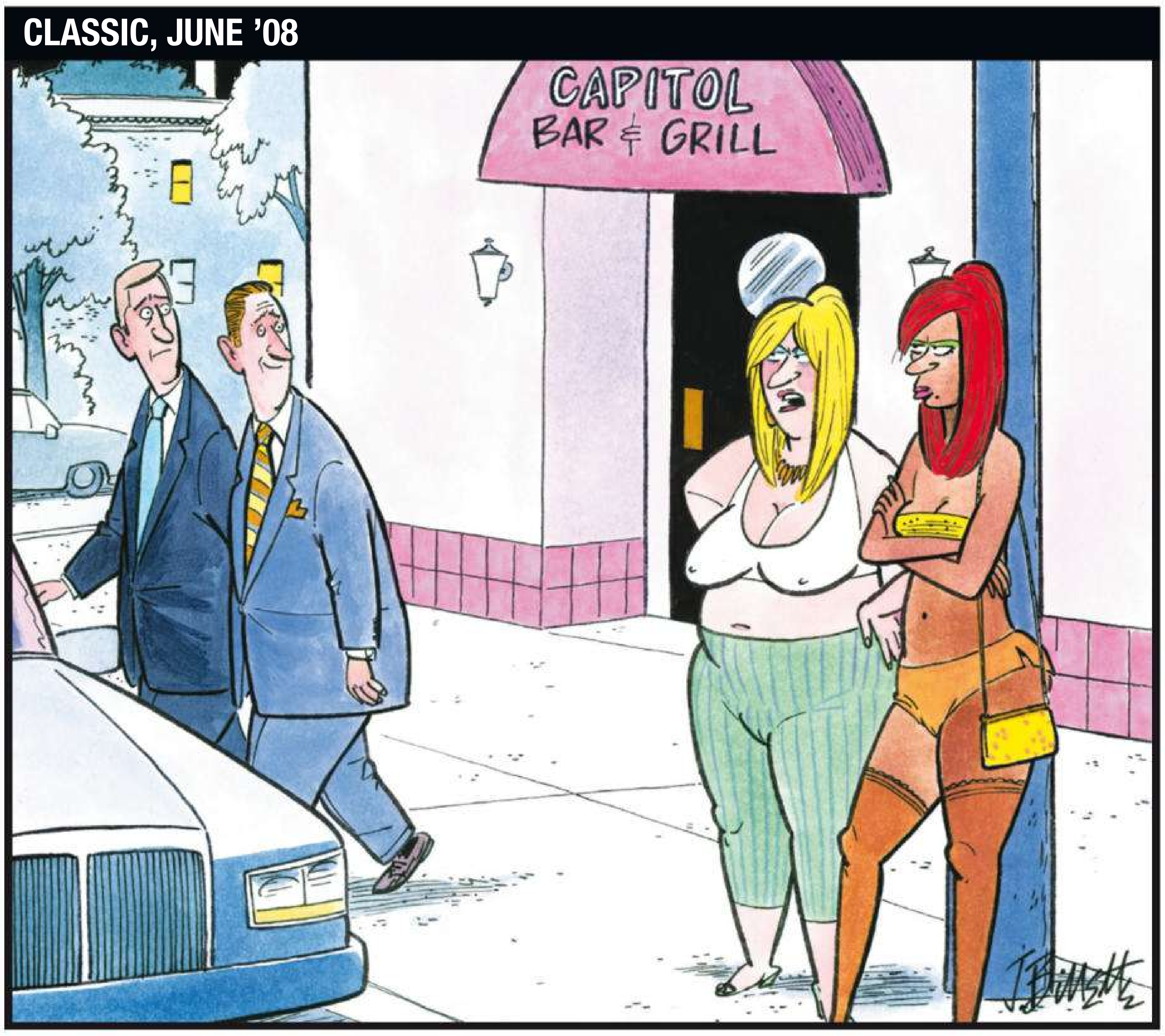
I don't know how people who are successful can feel that they do not have an obligation to help people who have been less fortunate, especially the young and the elderly or the handicapped. I give a lot of money to charity every year. I don't do it because it makes me feel better. I do it because I know there's a need for it. Republicans are mean-spirited. I don't think they give a damn. At their core they're racist, and they're on their way to becoming a minority party because they have no compassion for their fellow people. A nation cannot survive with a bunch of selfish rich people.

What impresses me is that, somehow out of all of this madness, you ended up being a pretty classy guy. The last thing anybody would have expected is that you, smut peddler Larry Flynt, would still be here at 70 years old a respected member of the community, the one who protected our freedoms.

Somebody said to me once, "My problem with you is that you're offensive." I said, "Well, freedom of speech is only important if it's offensive. If you're not going to offend anybody, you don't need protection of the First Amendment."

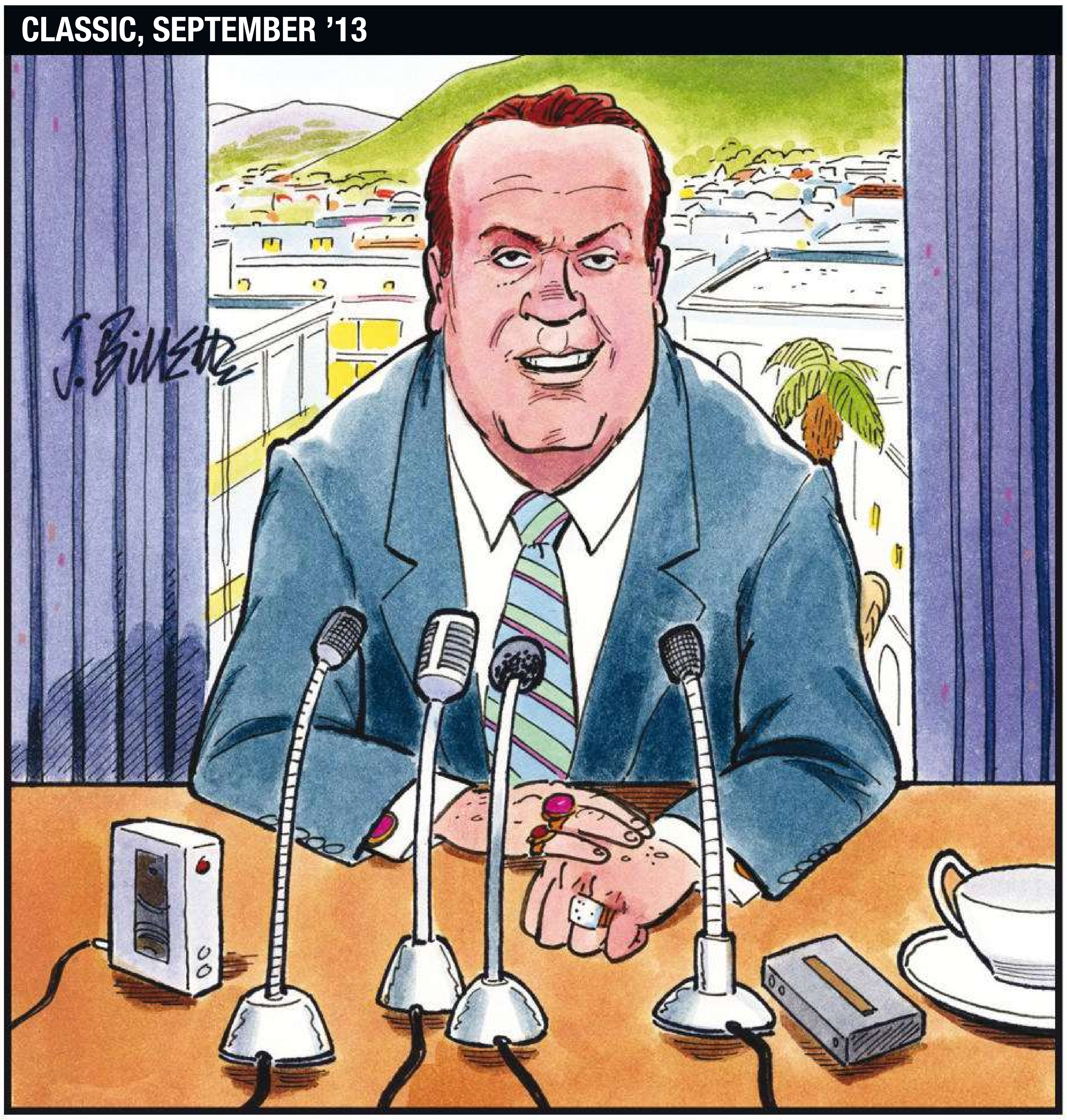
When they were interviewing me in front of the Supreme Court, I said, "If the First Amendment will protect a scumbag like me, it'll protect everybody." **H**

CLASSIC, JUNE '08



"Our business is down because the politicians have gotten so fucking skittish! Damn that Larry Flynt!"

CLASSIC, SEPTEMBER '13



"If, over the years, HUSTLER has offended any members of Congress or any elected official given the public trust, I want them all to know from the bottom of my heart… I really don't give a shit!"

WHAT IS ART?

DIRECTED BY DENNIS HOPPER

HUSTLER CLASSIC
JANUARY 1984

PHOTOGRAPHY BY
MATTI KLATT

THROUGH THE YEARS, MANY NOTABLE CELEBRITIES HAVE DIRECTED HUSTLER PHOTO SHOOTS—FRANK ZAPPA, MARJOE GORTNER AND ANNA NICOLE SMITH TO NAME A FEW—BUT DENNIS HOPPER, "THE LAST AMERICAN RENEGADE," WAS THE FIRST.
THE IMAGES ON THESE PAGES ARE CULLED FROM A SET DIRECTED BY MR. HOPPER FOR OUR JANUARY '84 EDITION. THE ART YOU SEE IS HIS ART; THE WORDS, HIS WORDS.

“PUSSY HAS FASCINATED ME SINCE I WAS A CHILD. I USED TO LOOK UP WOMEN’S DRESSES TO GET A PEEK AT THEIR PANTIES. SO WHEN I GOT A LETTER FROM LARRY FLYNT SAYING THAT I COULD DIRECT A PHOTO SESSION OF MY FAVORITE SEXUAL FANTASY, I DIDN’T EVEN THINK OF SAYING NO, BECAUSE THAT WAS MY FAVORITE SEXUAL FANTASY.

“I PUT THE WOMEN IN FRONT OF MY PAINTINGS AND SET THE WHOLE SHOOTING IN AN ART GALLERY BECAUSE I WANTED TO SAY THAT SHOWING PINK IS AN ART FORM.”

"PORNOGRAPHY IS EVERY GREAT ARTIST'S FINAL DREAM. WHETHER IT'S GOYA, GAUGUIN, DA VINCI, MICHELANGELO OR DEGAS...THEY ALL DID PORNOGRAPHY."

> “I’M NOT SAYING THAT I’M ONE OF THEM, BUT ANYONE INTERESTED IN ART WHO HAS A VISUAL EYE IS INTERESTED IN THE HUMAN BODY. AND ANYONE INTERESTED IN THE HUMAN BODY IS INTERESTED IN PORNOGRAPHY.”

> “LARRY ASKED ME A FUNNY THING AFTER THE SHOOT. HE WANTED TO KNOW IF I TOUCHED THE LIPS OF THE GIRLS’ VAGINAS AND ARRANGED THE PINK SO IT LOOKED LIKE A FLOWER. I JUMPED UP AND SAID, ‘NO! AND I’M SUCH A DUMB MOTHERFUCKER...BECAUSE I WANTED TO!’”

> “I LOVE HUSTLER MAGAZINE, AND I LOVE LARRY FLYNT. MAYBE THAT’S WHAT THE TITLE OF THIS PIECE SHOULD BE. I’M ALL FOR SHOWING PINK, AND I LIKE TO JERK OFF TO THE MAGAZINE, BUT NOW I’M REALLY *READING* IT AS WELL. THE EDITORIALS ARE WONDERFUL.”

> “ART IS FOR THE COMMON MAN NOW. AND PORNOGRAPHY IS PART OF THAT ART. I’M ALL FOR IT—MORE AND HARDER.”

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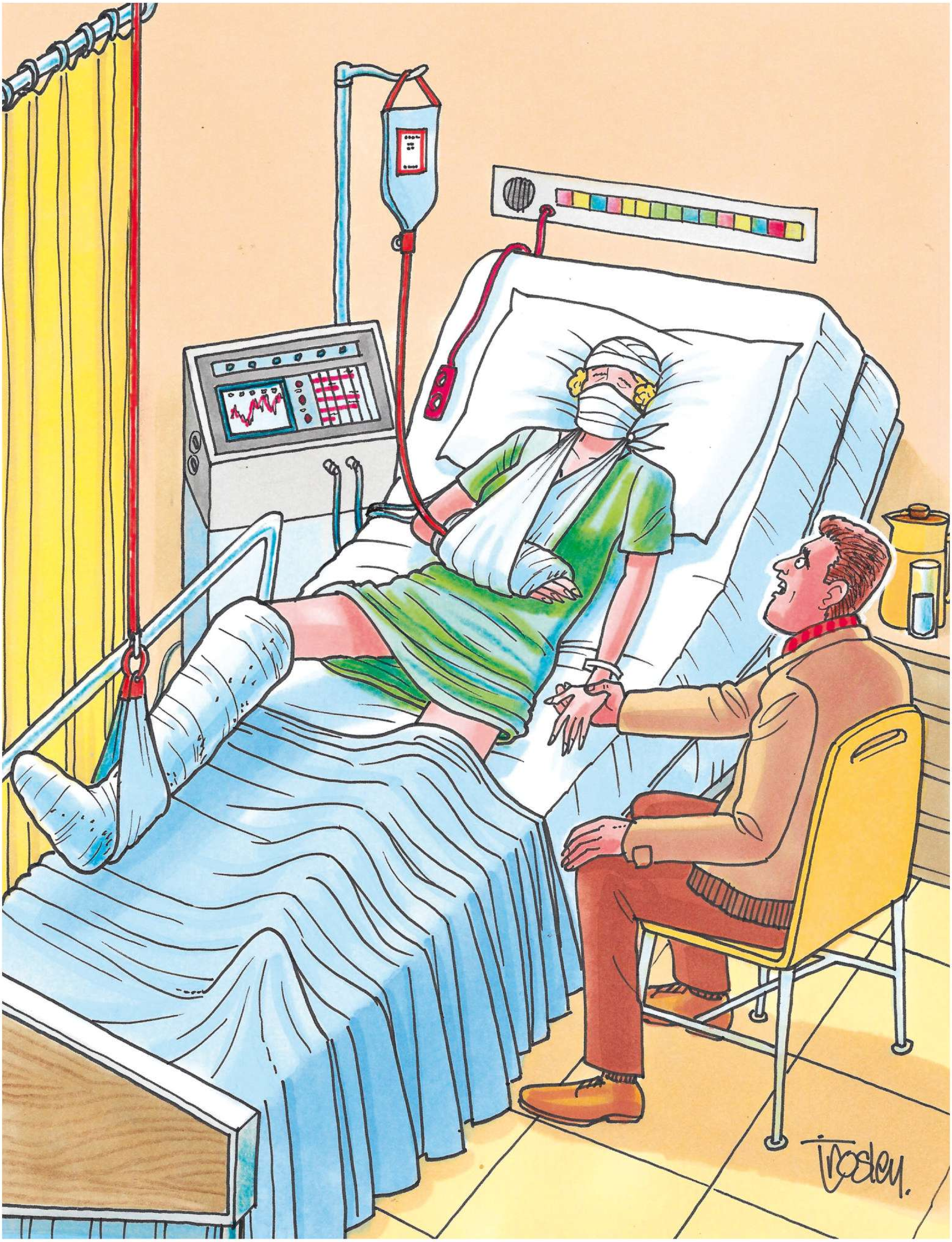
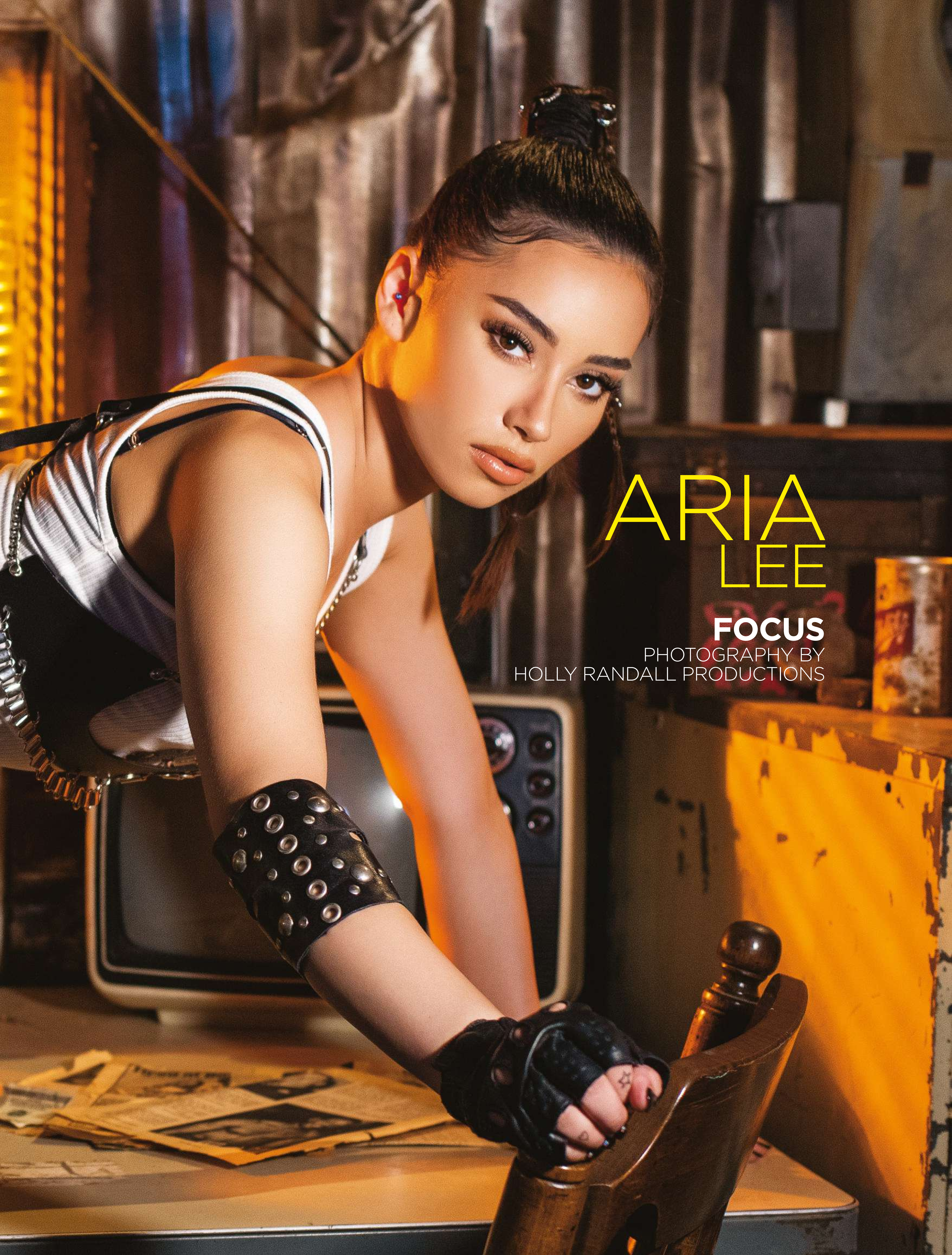


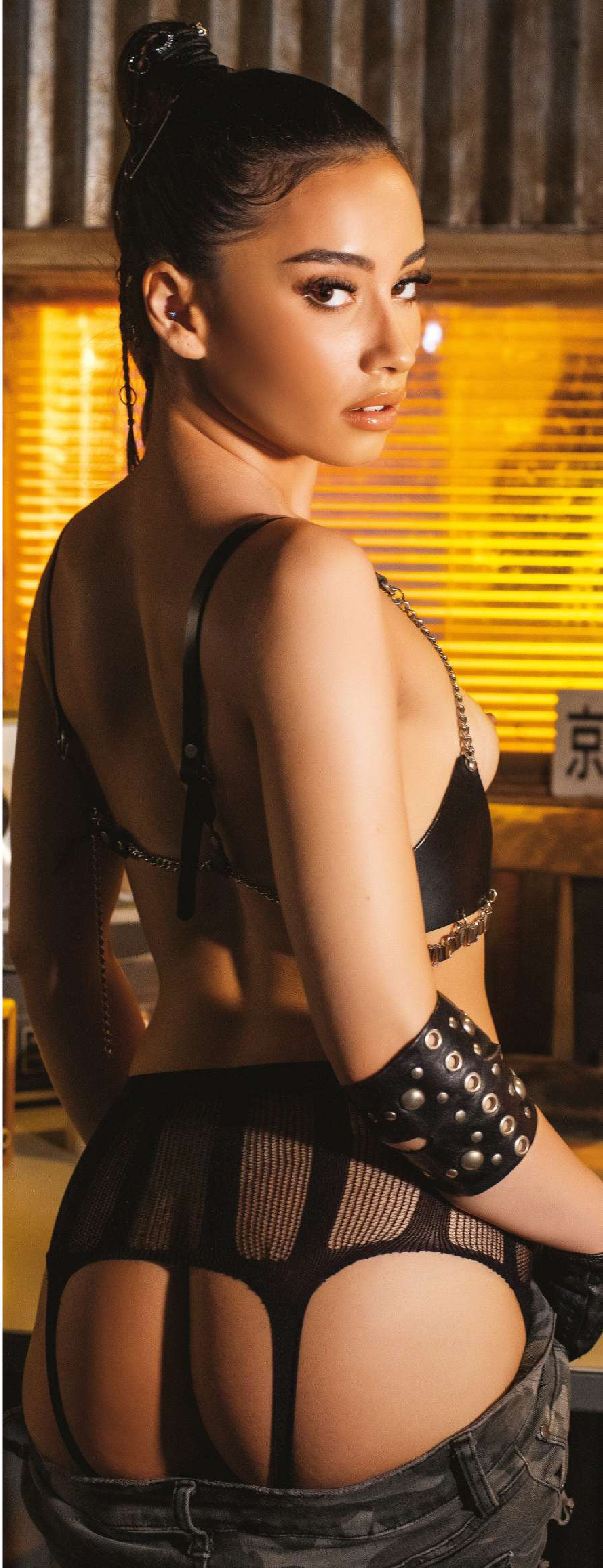
"Donna…Donna, honey…please…squeeze my hand if you remember where you hid the key to my porno cabinet."



ARIA
LEE

FOCUS

PHOTOGRAPHY BY
HOLLY RANDALL PRODUCTIONS



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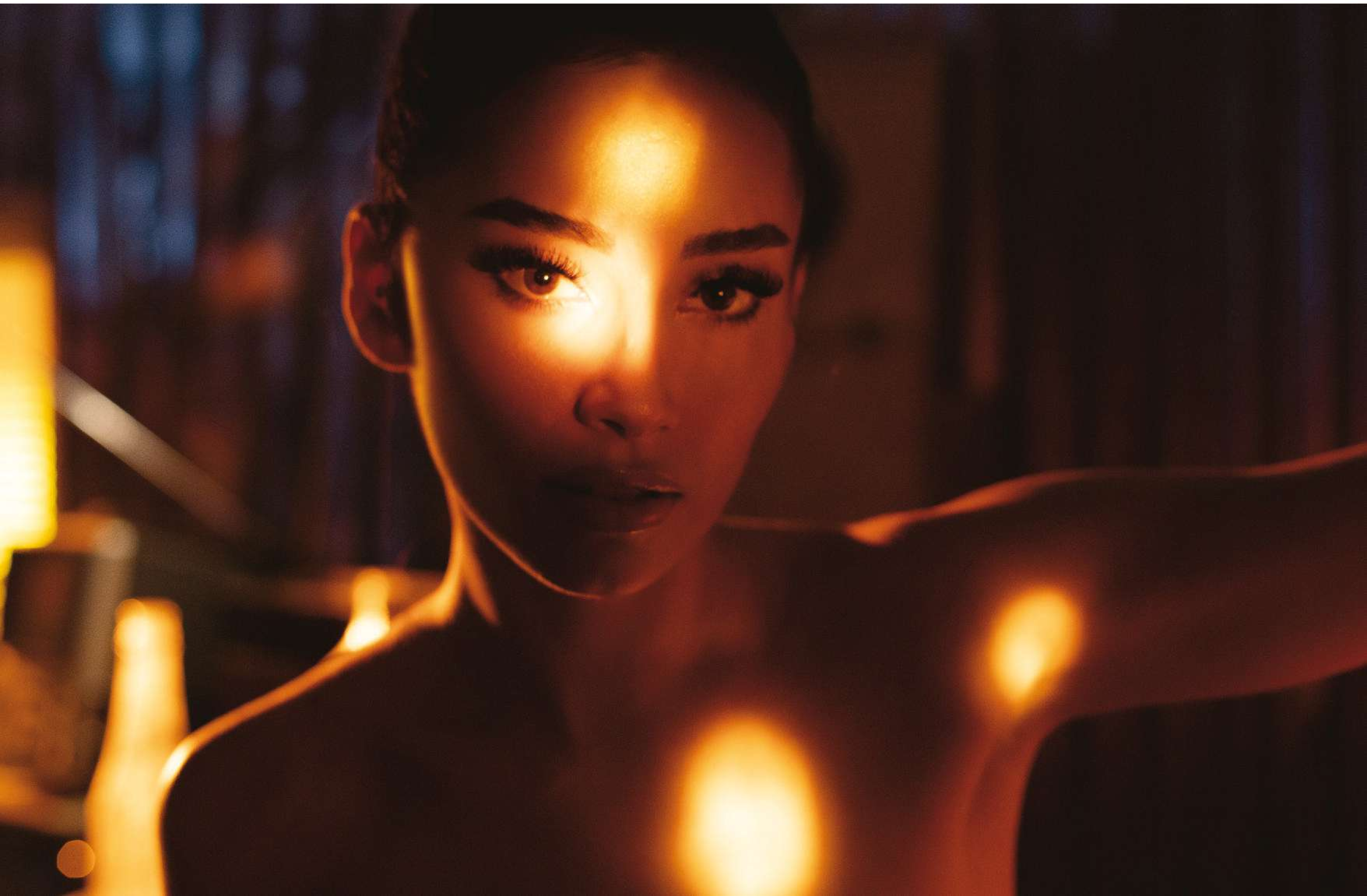

A man should focus on a woman's pleasure just as much as his own. Whenever I perform, I get so happy when I make my partner come. I try to make my lover feel good, and that makes me feel good too.

"A few years ago I was discovered on Instagram. An agent pitched porn to me, and it just seemed right. I have always watched porn—I like kinky stuff like bondage videos or massage room scenes. One of the best parts about being in the industry now is getting to play with talented people and interacting with fans. My fans are the sweetest. They send me encouraging messages and let me know they support my work."

京-95

ARIA'S VITAL FACTS

HOMETOWN: **Phoenix, Arizona** | AGE: **20** | HEIGHT: **5-2**
MEASUREMENTS: **32A-24-36** | TWITTER: **@AriaLeeXXX**
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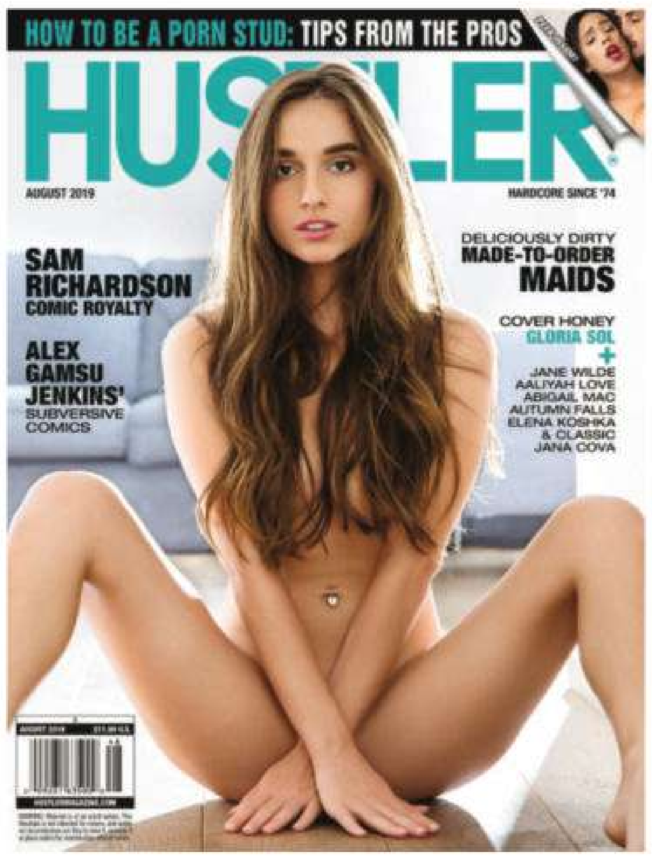
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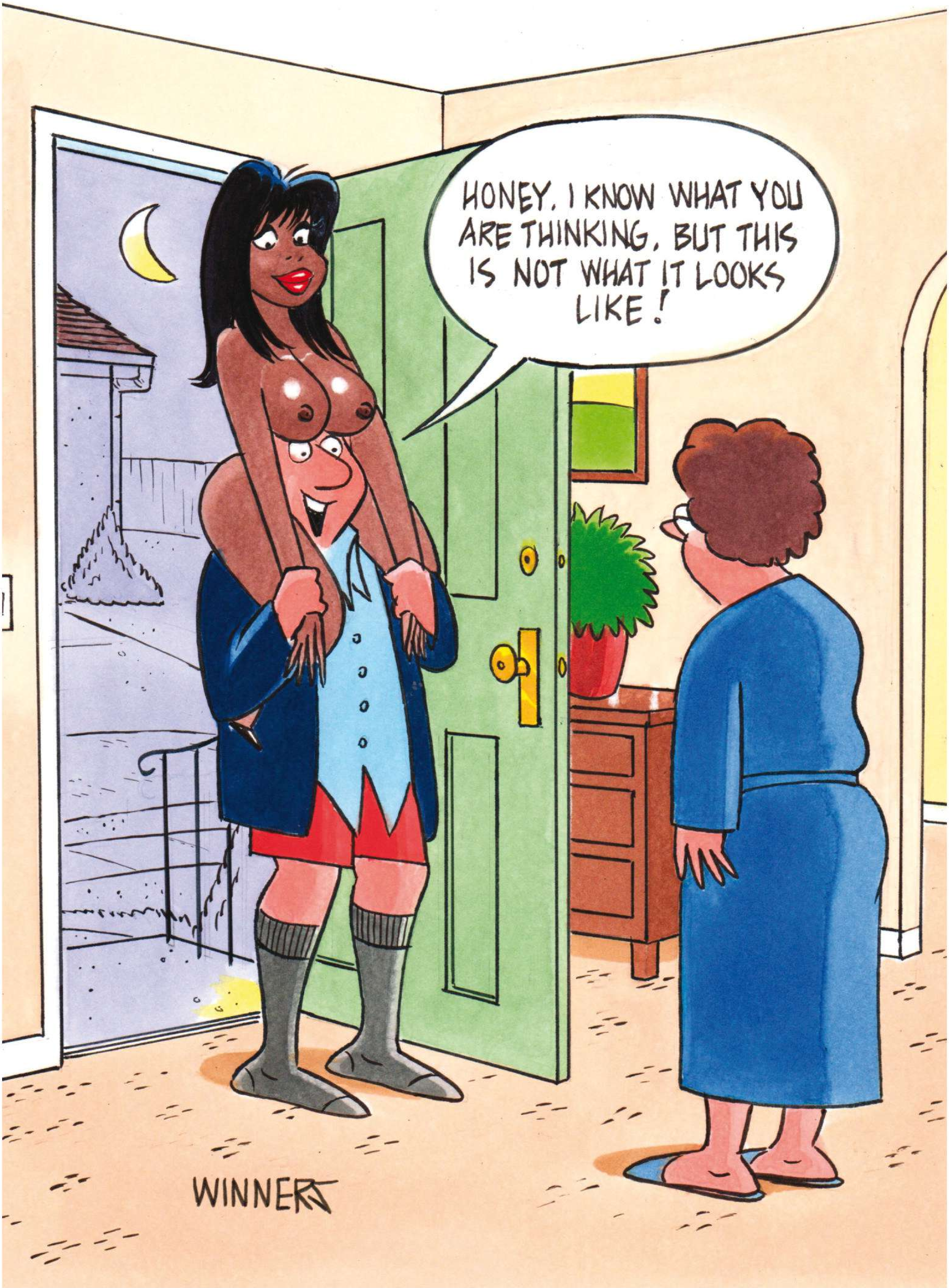
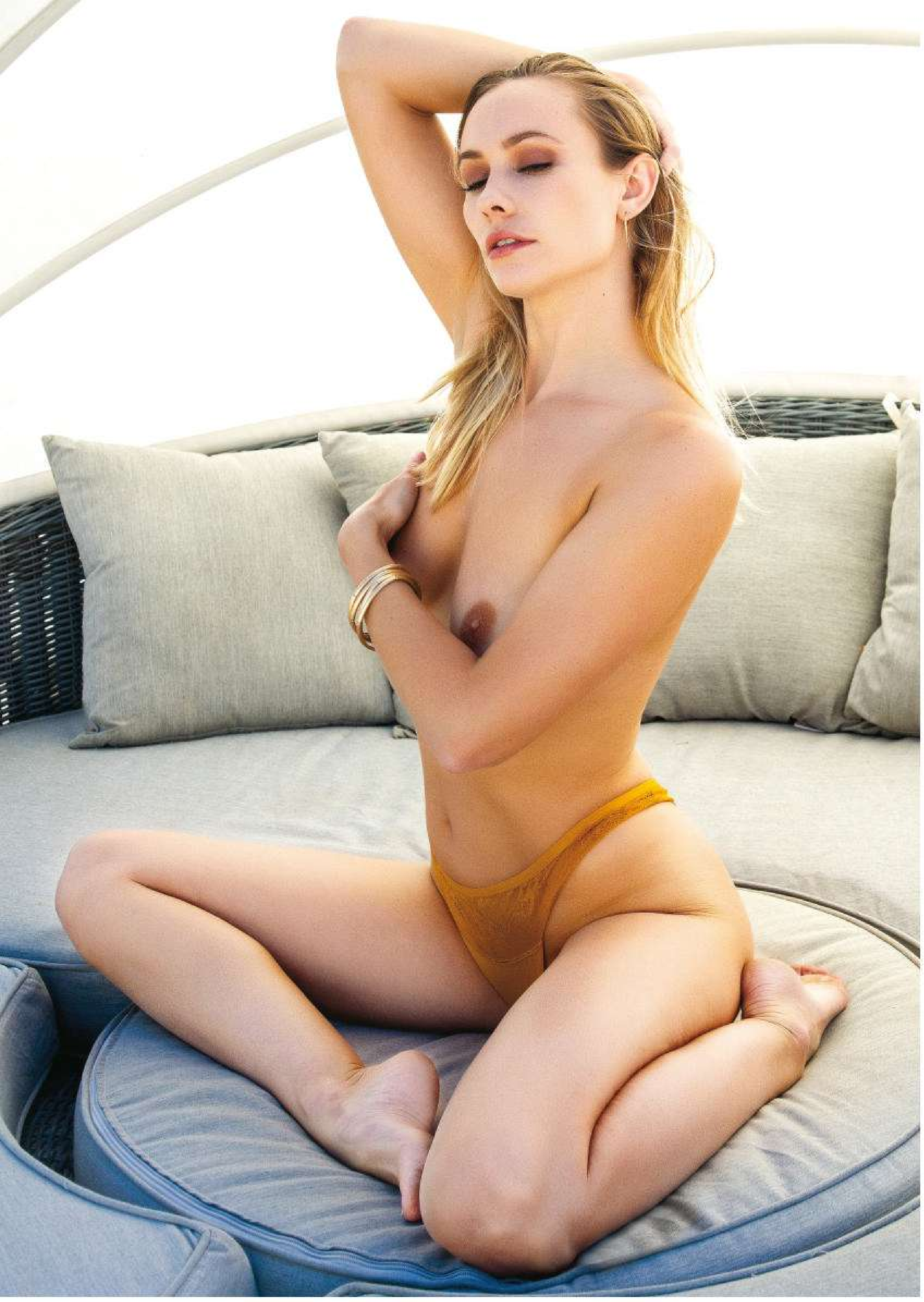

HONEY, I KNOW WHAT YOU ARE THINKING, BUT THIS IS NOT WHAT IT LOOKS LIKE!
WINNER

ADDIE ANDREWS

LOVE TO LOVE

PHOTOGRAPHY BY F.C.



I like to tease for as long as possible, starting with notes, sexting, lingerie—it can go on for days. My perfect partner? A mature gentleman who only thinks about sex half of the time and treats me like a lady.

"I am an introverted extrovert living in the moment. I grew up in an extremely small town, and I like singing and playing guitar campfire style, doing mini home improvement projects or listening to the *Planet Money* podcast on NPR. I am currently writing an autobiography, and I hope to one day travel to Italy. I have yet to go; but I love history, food and great company. I hear the country has everything.

"A couple important notes: I am kind, I love olives, and I served a Mormon mission. And my favorite body part is my heart—it loves to love!"

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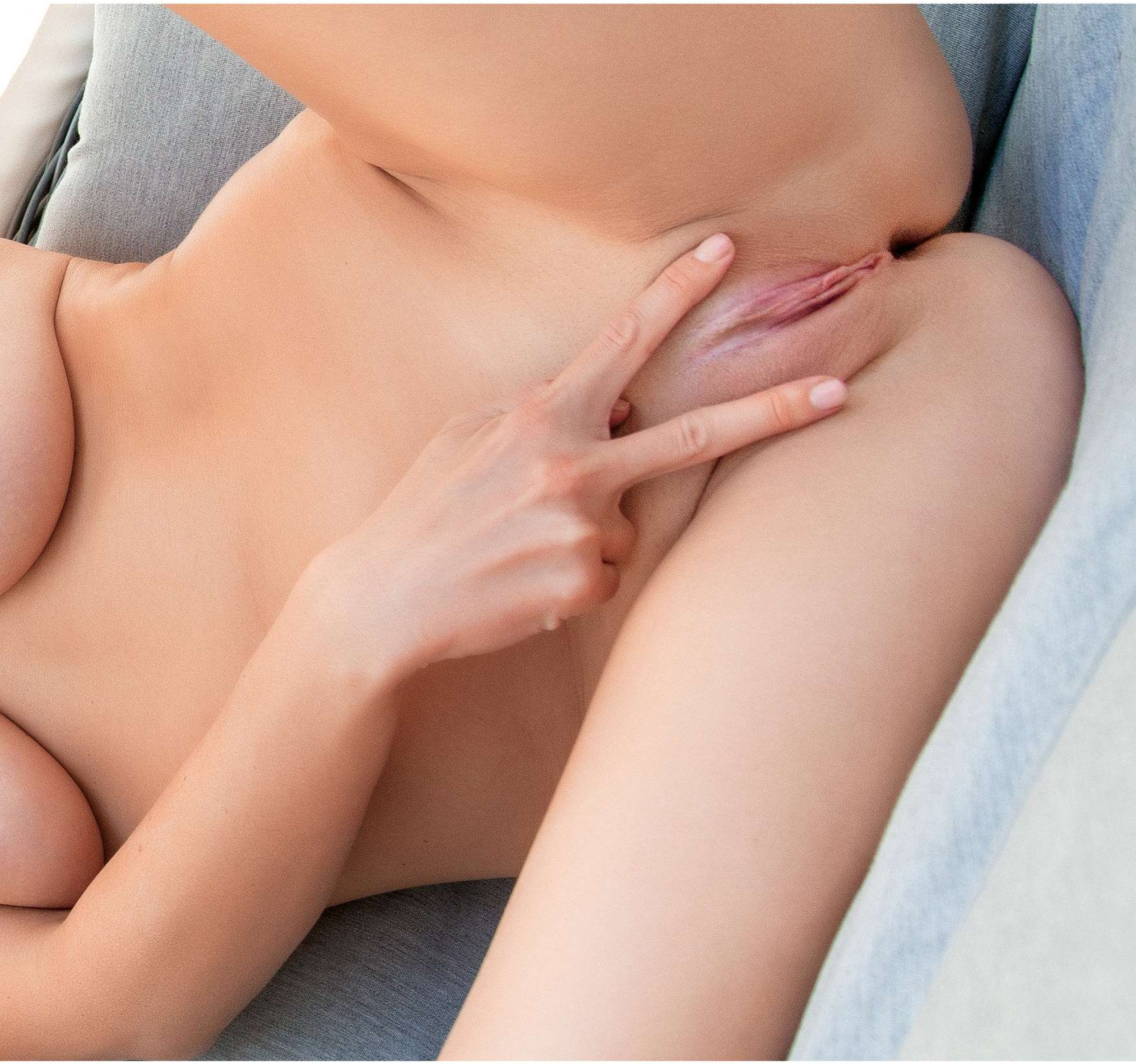


ADDIE'S VITAL FACTS

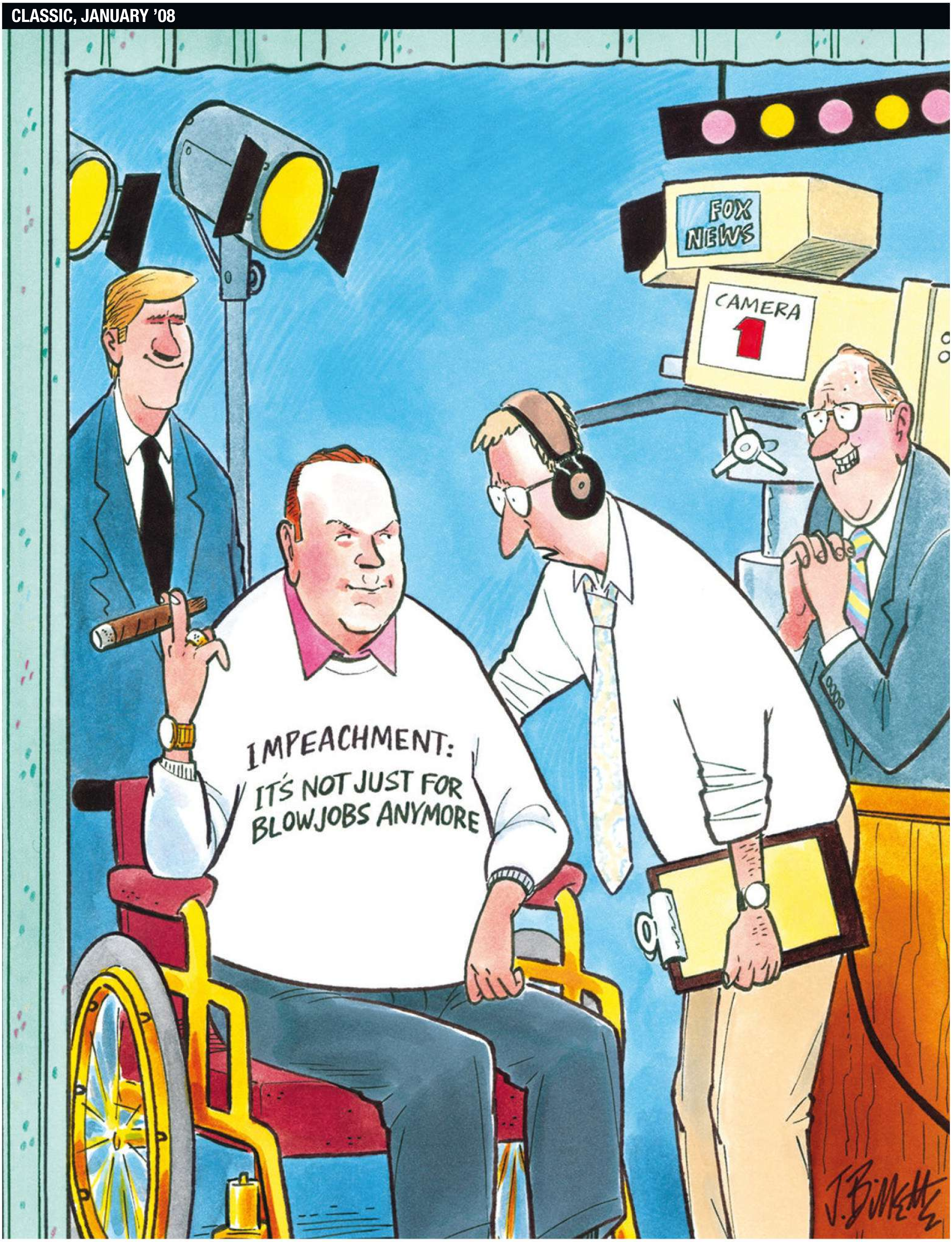
HOMETOWN: **Bay Center, Washington**

AGE: **31** | HEIGHT: **5-8**

MEASUREMENTS: **32C-26-36**

FAVORITE POSITION: **Doggy**

TWITTER & INSTAGRAM: **@IAmAddieAndrews**


FOX NEWS
CAMERA 1
IMPEACHMENT: IT'S NOT JUST FOR BLOWJOBS ANYMORE
J. Bennett

"Excuse me, Mr. Flynt. Mr. Hannity asks that you please not wear that sweatshirt on the set."

Mr. Flynt Goes to Washington

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Sincerely,

Larry Flynt

Larry C. Flynt
Editor and Publisher

Enclosure—One (1) magazine

cc: Bill Clinton, Al Gore, Newt Gingrich; Chief Justice William Rehnquist; Justices John Paul Stevens, Sandra O'Connor , Antonin Scalia, Anthony Kennedy, David Souter, Clarence Thomas, Ruth Ginsburg and Stephen Breyer

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JANUARY '98
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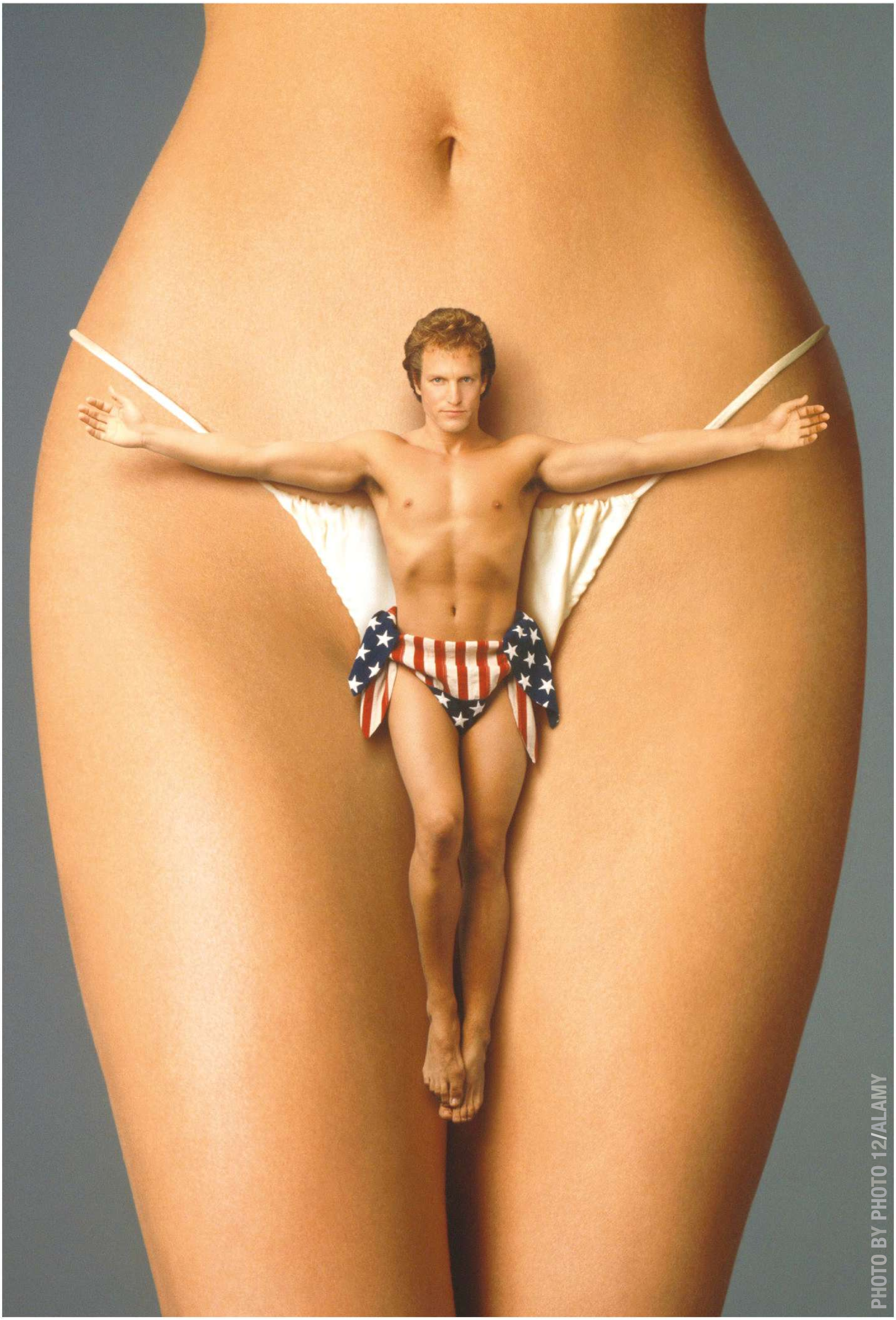
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THE ORIGINAL POSTER, BANNED IN THE U.S. BY THE MPAA

HOLLYWOOD MONEY SHOT

HOW ONE BIG GAMBLE BY A PAIR OF FLEDGLING SCREENWRITERS HELPED DEFINE '90s CINEMA

BY COLIN McCRACKEN

ORIGINALLY PUBLISHED DECEMBER 2014

When the Devil offers you a deal, it takes balls to negotiate the terms and conditions, but that's exactly what Scott Alexander and Larry Karaszewski did when they made their mark on the movie industry. Their rebellious nature and determination resulted in some of the most unique films of the 1990s, including the essential biopic of HUSTLER founder Larry Flynt, in *The People vs. Larry Flynt* (released in 1996).

Their first script *Homewreckers* got stuck in development hell and never made it to the screen, but their second (*Problem Child*) was green-lit and became a huge financial success for the studio (Imagine/Universal). The end result, however, was very different from the original tone and intention that the writers set out to create. What was initially meant to be a very black comedy about how awful children can be was reduced to a puerile mixture of infantile slapstick and toilet humor. This left the writers in a conundrum. They were considered hot in Hollywood, and the studios all wanted to work with them, but now they had an indelible reputation as the guys who made kiddie comedies, and so their more outlandish pitches weren't even given the time of day. They wanted to tread new ground. A change was in the cards.

Alexander and Karaszewski made a conscious decision to rebrand themselves and forge a career in the manner of which they had originally desired. They returned to their roots, into the world of American independent cinema. Casting their minds back to their student days at USC in the early '80s, they focused on a lingering obsession for a project: the life and work of Edward D. Wood Jr. Assembling a treatment, they presented it to several directors (including Michael Lehmann and John Waters), but it was through *Heathers* alumni Denise Di Novi that the project was passed on to Tim Burton. The writers wanted him to lend his name as an executive producer (or "Presents" credit) so that they could generate more funds for the film. Burton loved it, expressed his desire to direct, and the rest is history. Suddenly Alexander and Karaszewski's little movie about an oddball exploitation filmmaker had transformed into an Oscar-winning behemoth that used mainstream cinema to change the way we looked at the outsider. **>>**

Realizing there was a short window to capitalize on this opportunity, the pair immediately began piecing together information on one of their other obsessions: Larry Flynt. During their college years, the stories of Flynt's escapades had dominated the *Los Angeles Times*, and they followed every movement in detail. Here was a pornographer who ran for President, a man who was shot for what he believed in, yet still would not be silenced. He was, in many ways, an American icon, albeit an unconventional one. Flynt was someone who continually used his money to "push buttons," as Karaszewski puts it.

"We consciously cooked up *Larry Flynt*, almost like a sequel to *Ed Wood*," notes Alexander. "We used to joke that we only had two ideas for movies, two dream projects which both got made."

As it became apparent that no one had written a book on Larry Flynt at that point, the writing duo quickly formed a plan. "We had followed the courtroom events as they happened, and so we craftily realized that we could actually get paid to write the Larry Flynt story," continues Alexander. "We wrote *Ed Wood* on spec, so we didn't get paid to do that, but we thought that we might have this bizarre opportunity to set up a pitch about Larry Flynt of all people."

It was a gambit that paid off. A short treatment was presented to Oliver Stone (*Natural Born Killers*, *Platoon*), who became involved as a producer, along with Janet Yang (*The Joy Luck Club*) and Michael Hausman (*Silkwood*). It was Stone's involvement that enticed Miloš Forman, who was initially dismissive of the subject matter. Upon reading the screenplay, he was incredibly enamored with it, telling collaborator Adam Davidson, "This was the kind of script directors dream about. It had a strong story, very interesting characters, a good structure."

The writers worked with Forman for a full year, developing a first draft of the script in hot, smoky hotel rooms. They attained a mole in the Larry Flynt Publications camp in the shape of Chris Gore, the founder of *Film Threat* (a movie magazine which was acquired by LFP). Alexander and Karaszewski had contributed to *FT* in the past, including an interview with Johnny Depp (essential reading from Issue 19), and were on good terms with Flynt's company. Gore stole the pair a copy of every back issue of HUSTLER for their research, which was now reaching Herculean levels. Folders upon folders of newspaper articles, clippings and reports all began to filter into a three-act structure.

"What happens on all of these films though is that we have been much more involved than writers tend to be in Hollywood," explains Karaszewski. "This is because we become the historians. These are not extremely famous people, and it's hard to find out a lot of information about them. Due to this, we become the archive, so we meet with everybody involved with the production."

> "IN A STRANGE, IRONIC TWIST, DUE TO THE MASSIVE FIRST AMENDMENT CASE THAT FLYNT WON AGAINST SOUTHERN BAPTIST AND TELEVANGELIST JERRY FALWELL, THE FILMMAKERS DID NOT ACTUALLY NEED FLYNT'S CONSENT TO MAKE A MOVIE BASED ON HIS LIFE."

Shortly afterwards, Larry Flynt found out they were making a movie and sought out the people behind it. At first, the studio was terrified, with no one wanting to return his call. However meetings were set up, and it transpired that Flynt was fully behind the project. In fact the writers were surprised that he focused in on minutiae, as opposed to the grander, more potentially embarrassing aspects of his life. As highlighted in their Newmarket script notes, Flynt took them up on tiny details: "I never served biscuits and molasses at my club. The Jackie O. issue went into three printings, not four. My magazine never depicted bestiality."

Alexander and Karaszewski challenged Flynt on the latter claim, drawing reference to a grizzly bear pictorial which ran in October 1982. According to the writers, "There was a pause. Larry's eyes twinkled mischievously before replying, 'Ah, that grizzly was just bein' friendly.'"

In a strange, ironic twist, due to the massive First Amendment case that Flynt won against Southern Baptist and televangelist Jerry Falwell, the filmmakers did not actually need Flynt's consent to make a movie based on his life. They would, however, need his permission to use the HUSTLER brand within the film, something they had now acquired.

Casting was a difficult process in certain ways, for the writers were not intent on serving as cheerleaders for Flynt. They didn't want to present him as a squeaky-clean bastion for free speech, but it would be impossible to maintain interest in someone wholly reprehensible for over two hours. A complex and ambiguous figure was required, someone who an audience could simultaneously love and hate. At one point, Bill Murray was being seriously considered for the titular role.

It would be Woody Harrelson who perfectly encapsulated Flynt with his domineering, forceful presence, Southern charm and effortless swagger. He was complemented greatly by a career-best performance from Courtney Love as the tragic Althea, a former stripper who became Flynt's business partner, soul mate and wife, before contracting AIDS and drowning at the couple's home in 1987.

A five-minute audition tape had been circulating among the studios while the film was in development. It belonged to a young actor by the name of Edward Norton and contained his casting video for *Primal Fear*. In Norton they had found their lawyer—Flynt's confidante, champion and support. The character of Alan Isaacman was a composite, as many legal representatives has passed through Flynt's employ over the years. This is something that the writers tried to avoid at all costs, **>>**

DIRECTOR MILOŠ FORMAN AND WOODY HARRELSON AS LARRY FLYNT.
PHOTO BY RGR COLLECTION/ALAMY

JUDGE WM. MORRISSEY

HUSTLER

but was unavoidable in this particular instance.

"I always enjoyed our time with Alan Isaacman, who was delightful," says Alexander. "He was vaguely astonished by the whole production."

Supporting roles from Crispin Glover (who glued his left eye shut for the justification of a single scene) as Arlo, a long-standing HUSTLER employee, James Cromwell as political antagonist Charles Keating, and Brett Harrelson as Larry's brother Jimmy Flynt all helped to elevate the realism and authenticity of the feature. Flynt himself even appears as Judge Morrissey (despite being reluctant to appear onscreen, due to his poor state of health at the time). The reasons for these casting choices also contained an array of enigmatic and intriguing motivational factors which added depth and meaning to the construct of the film.

Certain elements were altered and omitted from the original script, including Flynt's campaign for the Presidency, but one thing that makes *The People vs. Larry Flynt* a standout '90s film is the attention to detail and dramatic flair that exists in the courtroom scenes. Forman was obsessed with the O.J. Simpson case and wanted to portray the intricacies of the legal process as part of the film, something which has been subsequently emulated on many occasions.

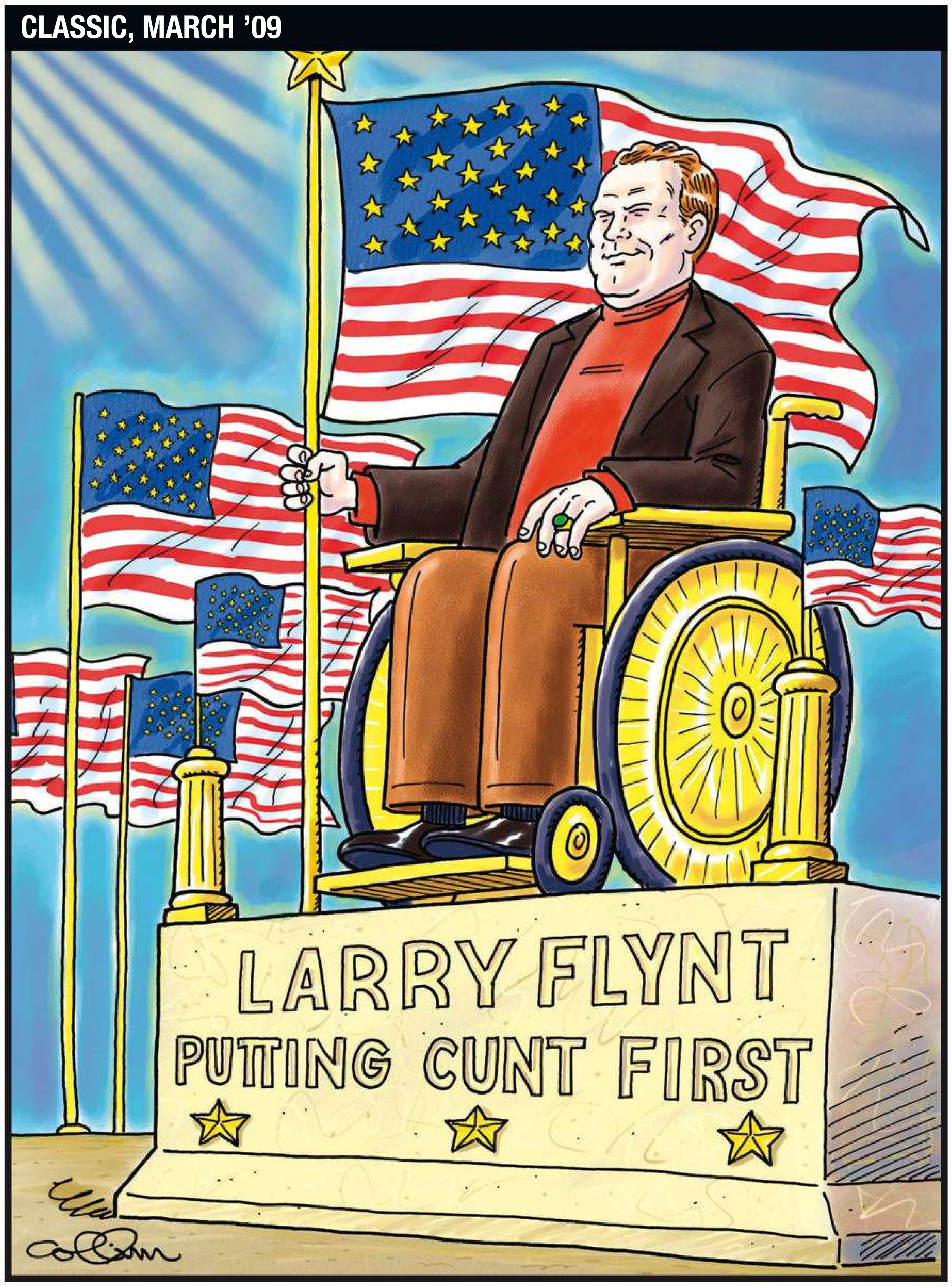
Touching, humorous, original and striking, *The People vs. Larry Flynt* has become a benchmark of '90s cinema in that it helped to define a structure and approach that was very much against the grain for major studio productions at the time. Alexander and Karaszewski cemented their propensity to celebrate the outsider with their "anti-great man movie" and set the groundwork for their subsequent collaboration with Forman, *Man on the Moon* (1999), the superlative tale of incendiary comic Andy Kaufman.

"All of these years later, because of all these movies, people try and understand Larry Flynt's story or the mythology that surrounds him," concludes Alexander, "the idea of framing him as this complicit battle between the guy who puts out smut and the guy fighting for free speech. That was the way we saw his life. At the time [when we conceived the film], he was completely reviled. He was horribly despised and universally hated. People just thought of him as grotesque. The idea of us coming in and saying 'Let's make a movie about him' was so perverse and so weird."

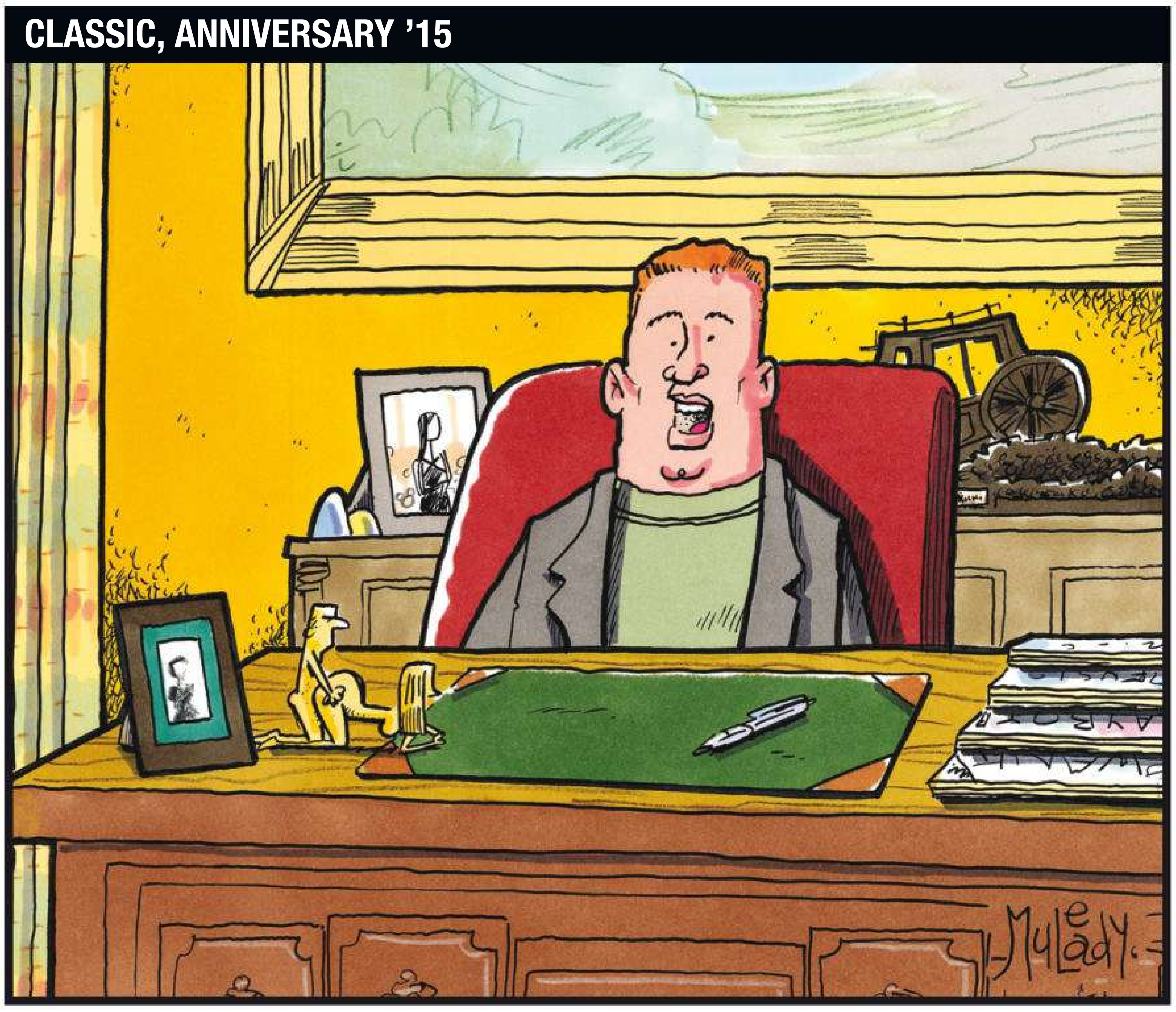
Thankfully, it was something that they persevered with, for if it hadn't been for Alexander and Karaszewski, the 1990s might have been a very different decade for American cinema. **H**

FROM TOP LEFT: PHOTOS BY ENTERTAINMENT PICTURES/ALAMY, AA FILM ARCHIVE/COLUMBIA PICTURES/ALAMY, ENTERTAINMENT PICTURES/ALAMY, UNITED ARCHIVES GMBH/ALAMY, TCD/PROD.DB/ALAMY, ENTERTAINMENT PICTURES/ALAMY

CLASSIC, MARCH '09



CLASSIC, ANNIVERSARY '15

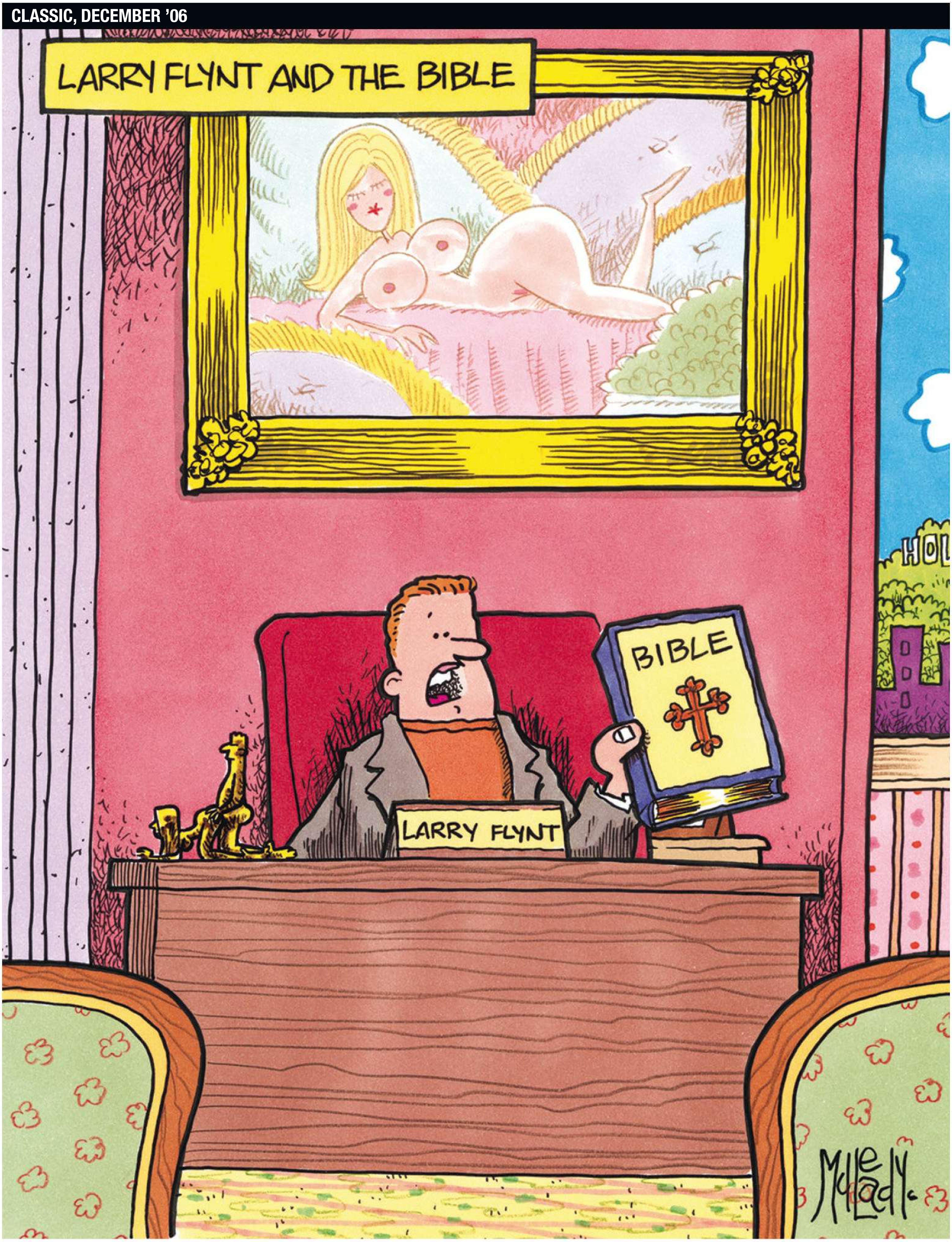


"I can't take all the credit for HUSTLER Magazine's success. God created pussy. I just showed the world what it looks like."

> “SEX IS SUBVERSIVE; IT SMACKS OF REVOLT AND FREEDOM.”
>
> —LARRY FLYNT

MODEL: VALERIE SHADE
PHOTO BY DOUG WINTER

CLASSIC, DECEMBER ’06


LARRY FLYNT AND THE BIBLE
HOL
BIBLE
LARRY FLYNT

“There’s more fucking going on in the Bible than in HUSTLER Magazine.
We just have better pictures!”

“TRICK OR TREAT”

November ’76

“KATHY KEATON: WHO SAYS YOU’RE OVER THE HILL AT 50?”
September ’75

INNOVATION & EXPLORATION

WHILE OTHER MAGAZINES DISPLAYED AIRBRUSHED MODELS SEEMINGLY SANS GENITALS, LARRY FLYNT WAS NOT ONLY SPREADING PINK, BUT PUBLISHING CREATIVE, GROUNDBREAKING LAYOUTS EXPLORING ALL ASPECTS OF SEXUALITY. THE GENDER-BENDING PHOTO SHOOTS “VEGAS FOLLY” AND “TRICK OR TREAT” WERE PUBLISHED OVER FOUR DECADES AGO, BUT WERE HARDLY ISOLATED EVENTS. FOR MORE TRAILBLAZING LAYOUTS, GO TO HUSTLERMAGAZINE.COM AND ENJOY OVER 46 YEARS OF LARRY FLYNT’S VISIONARY PUBLICATION.

“BARE BEAVER”
March ’76

“LUST IN SPACE”
December ’79

“VEGAS FOLLY”
June ’79

“MOTHERHOOD”

April ’76

(*continued from page 20*)

THE EXPENDABLES

The *City* magazine art director was the first to crack. I found him sobbing at his desk the day he finally quit. Next was our copy editor, a nice, smart if very sensitive young man who made a serious contribution to cleaning up our content. While at lunch he saw a woman jump off a bridge into the Scioto River…to her death. He only came back to the office to clean out his desk. Fortunately, his assistant, Morgen Hagen, filled the breach with ease. He remains with the magazine to this very day.

By now we were getting plenty of media attention, including a very positive *60 Minutes* piece. (Larry was—and still is—a master at handling the media.) Suddenly people were actively seeking employment with us. Not the locals, who for the most part still saw us as an embarrassment, but writers and editors from out of state. Larry even hired an editor away from *Playboy*, Don Myrus. But he didn't last very long either.

Larry wasn't the easiest person to please. Although I always found that if you were honest and made sense, he was a pussycat. If you screwed up, on the other hand, you'd know about it. I don't know what set the boss off on one particular day back in '76, but all the top executives were summoned to the conference room where Larry, without singling any one of us out, made it clear in a blistering tirade that we were all expendable. Underscoring his point, he said, "If any one of you doesn't like what I just said, you can get the hell out of here now." To my dismay, Myrus jumped up, snapped, "You got it," and stormed out the door. What made the former *Playboy* editor's response so surprising was that, having just sold his house in Chicago, he was already in the process of relocating his family to Columbus.

A few hours later I stumbled upon Myrus wandering the HUSTLER hallways. "What did I do?" the wild-eyed editor asked. That was when I coined the term *Larry shock*, two words I would use frequently in the coming months and years. Larry could always be counted on to do things his way, regardless of what others thought. This had a tendency to freak people out.

One editor, assigned with the task of putting out a new magazine called *Sex Play*, told Larry it was a bad idea and wouldn't work. Larry fired him on the spot. Larry shock. When one of his top executives started dating a HUSTLER secretary, Larry let the guy know that he, Larry Flynt, was the only person in the company who could date employees. Larry shock. But that was small potatoes compared to Larry's decision to have James Baes shoot a life-size centerfold of Jesus Christ and Mary Magdalene (with Mary's legs spread wide as the Lincoln Tunnel). Double Larry shock. Or the time when he announced—after flying evangelist Ruth Carter Stapleton, President Jimmy Carter's sister, across country on his private jet—that he had become a born-again Christian. Larry shock times infinity.

The
Perfect
SEX
MATE

TRANSFORMER

It was a wild ride, and it would get even wilder, first when Larry was indicted on obscenity charges in Cincinnati, Ohio, then a few years later when he got shot and almost died. With the obscenity charges, Larry stood to serve 25 years if convicted. To say tensions were high is a gross understatement. But that was nothing compared to the day he got shot. I was in my office meeting with some staffers when the HUSTLER receptionist called with the news, her voice trembling. I repeated her words, "Larry's been shot," out loud in numb disbelief. Everyone stared at me as if I had suddenly grown a second head. No one in the company would be unaffected by this event.

Althea, despite her pain and anger—anger that someone had dared to shoot her husband—would have to summon all her inner strength to guide us through this nightmare scenario, even as she maintained a bedside vigil at the Atlanta, Georgia, hospital where Larry fought for his life. With the shooting, all lines of credit dried up. Overextended, the magazine was threatened with bankruptcy. I had to fire nine people in my department in a single day. Morale was, understandably, at an all-time low. But Althea made all the right decisions, safely navigating us through those dark days.

Of course nothing was the same after that. Until the shooting, we had all been children playing a very risky game, but having fun nonetheless. After the shooting we were forced to grow up. Things got deadly serious if no less crazy. But my admiration for Larry only continued to grow as I watched him struggle through his recovery and addiction (due to the painkillers he was forced to take) to ultimately build his enormous empire.

"Larry is a constantly changing mutant," I had written while covering the HUSTLER obscenity trial in Cincinnati. By that I meant he had an uncanny ability to absorb information and transform himself. Through it all he never lost that knack, going from hillbilly to businessman to publisher to First Amendment crusader to visionary to mogul. Today he is a man at the very pinnacle of his achievements, comfortable in the halls of power he now inhabits, totally in charge of his life and destiny. H

LARRY AND ALTHEA, 1978.

> **"EVEN THOUGH I HAVE BEEN CRIPPLED, I AM NOT INTIMIDATED BY THE PEOPLE WHO SHOT ME. I WILL CONTINUE TO FIGHT FOR WHAT I BELIEVE IN EVEN IF I HAVE TO STOP ANOTHER ASSASSIN'S BULLET AS A RESULT."**
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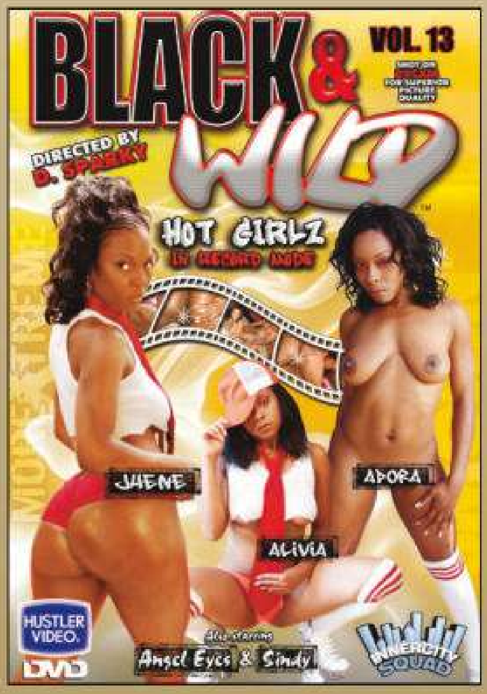
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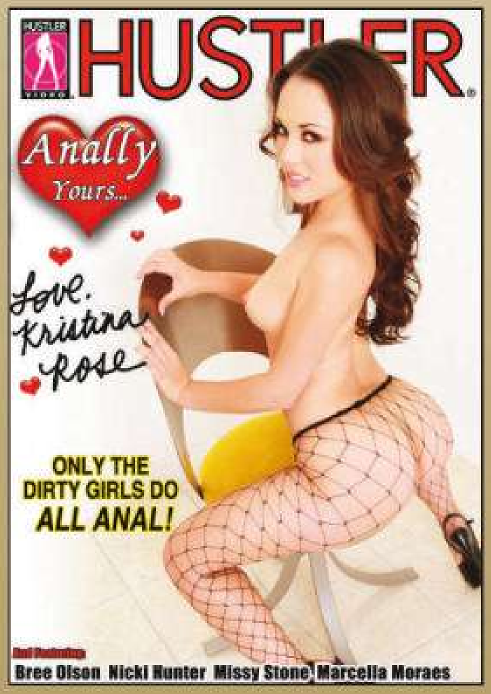
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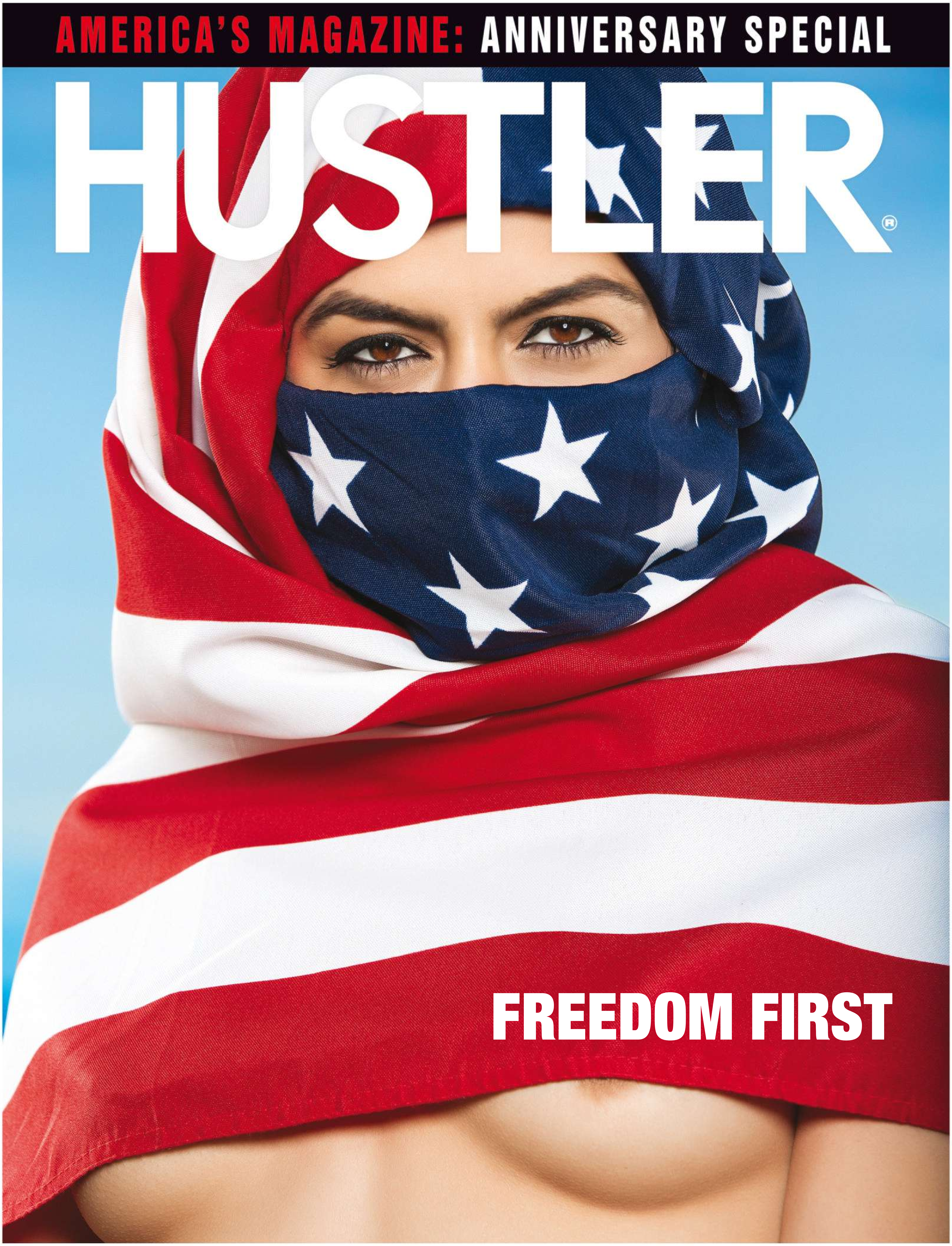
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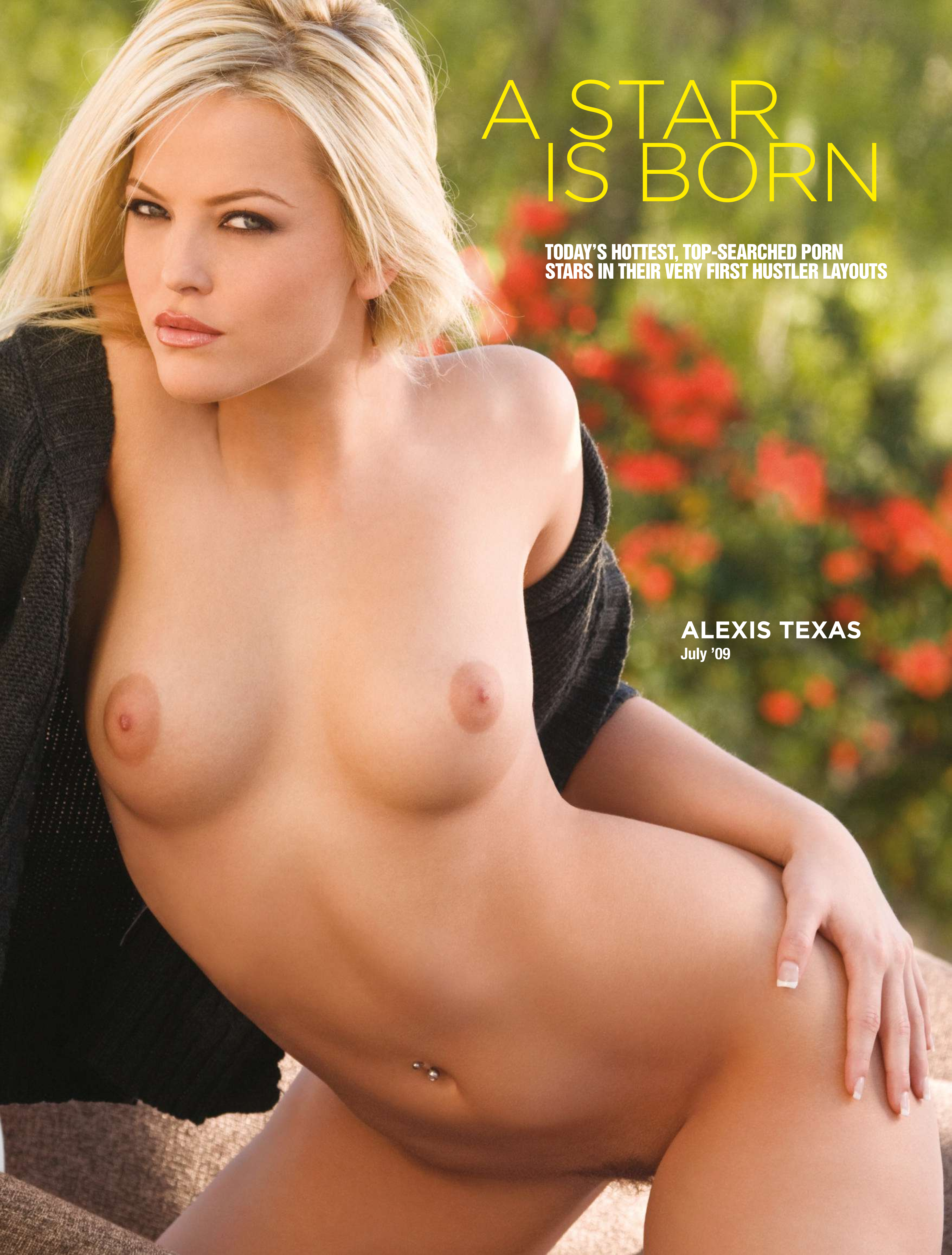

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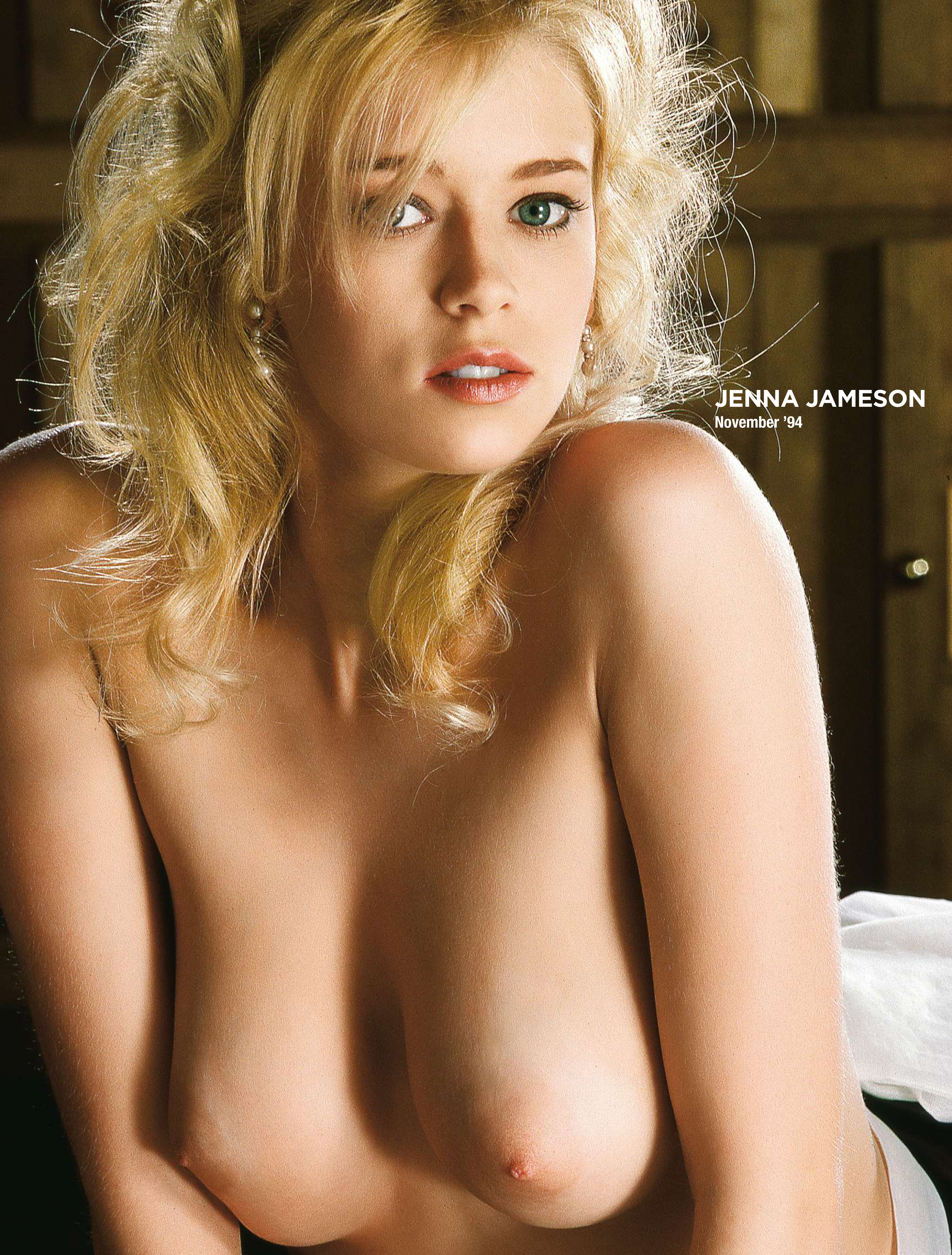

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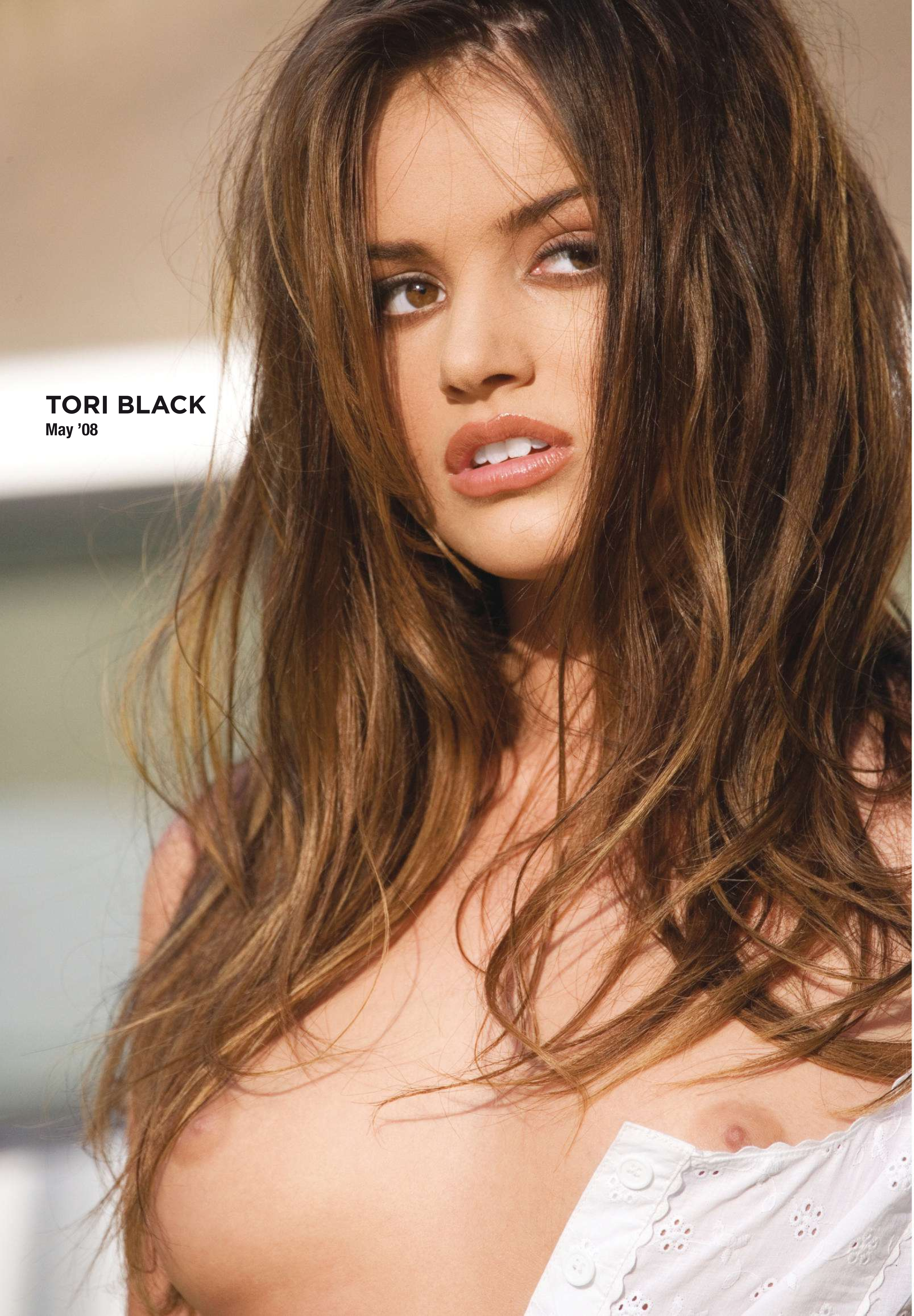
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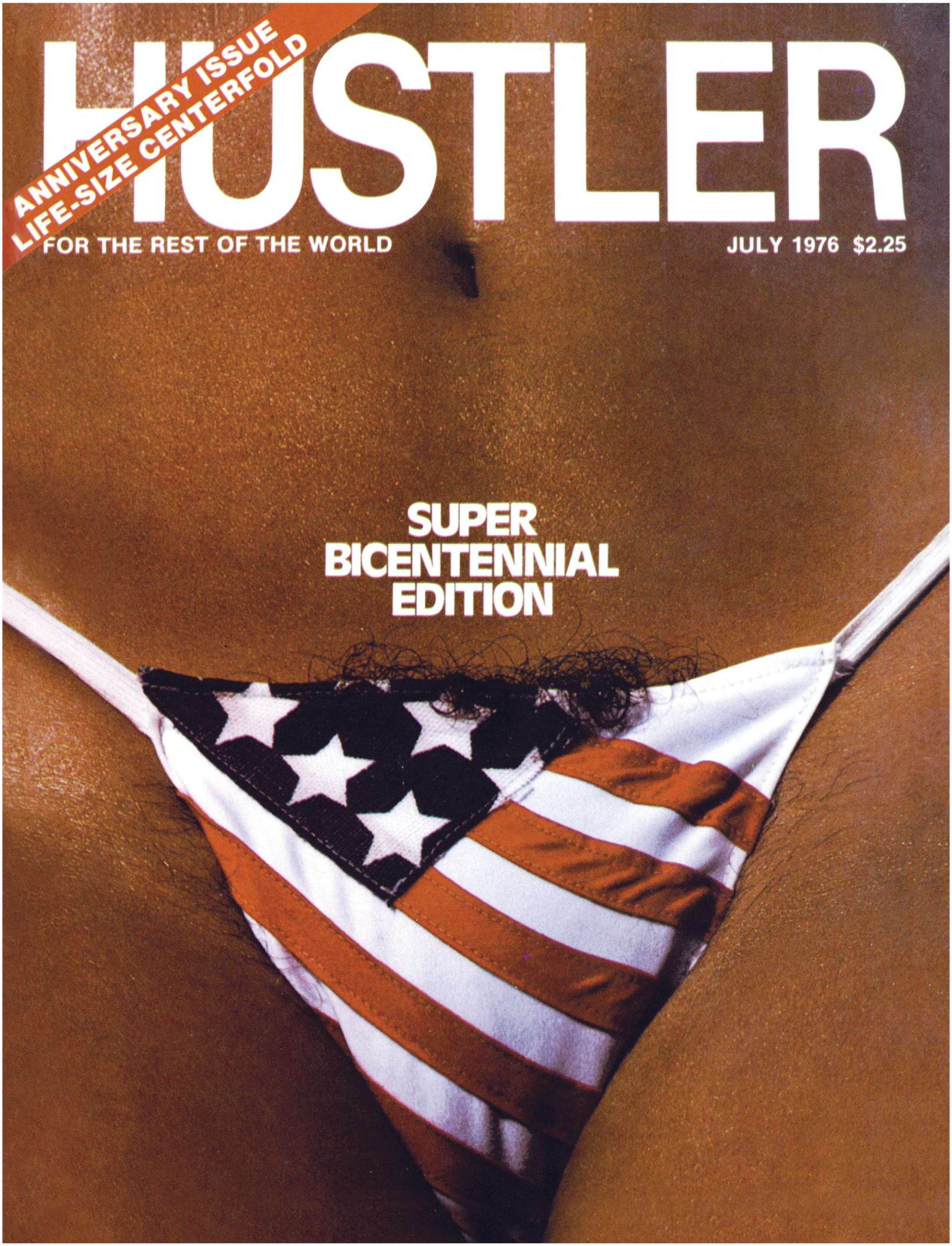
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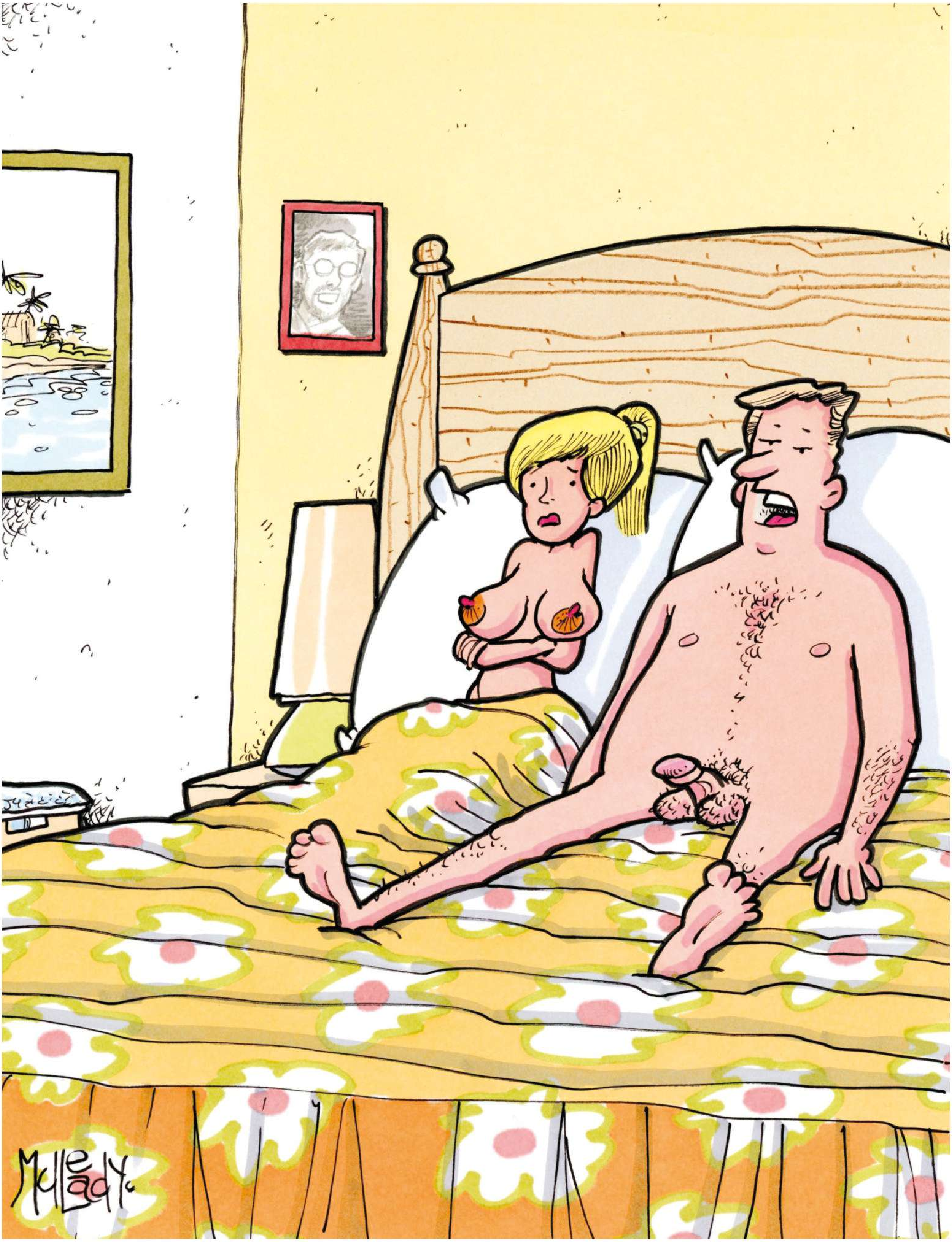

“Shit, Marie. That blowjob was about as worthless
as an impeachment proceeding.”

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PAISLEY PORTER

Fresh out of high school, Paisley Porter from Austin, Texas, toiled at a lingerie store, but she soon chose a line of work that allows her to wear skimpy attire or nothing at all. Now 25, she's a "sweet, flirty and frisky" sex worker who's found the ideal place to display her 5-foot-4 body. "HUSTLER is my all-time-favorite adult magazine," Paisley raves, "and it's an honor to be in it. Larry Flynt definitely made his mark. He will go down in history as one of the few men who changed sexuality forever." As for hers, Paisley admits, "I'm bi and very sexual, a true-blue nympho. During the pandemic I had to go a long time without sex, which sucked. I missed pleasing men, going down on them and then getting fucked hard and deep in their favorite position or mine—missionary and doggy." But Paisley wasn't lazy: "I didn't stop working out, hiking and riding my bicycle. I love keeping my body in the best condition possible."

—Photos by Harry Connor

"My fantasies are having sex in public, preferably at a nude beach, and a gangbang with guys I barely know."

Twitter: @PaisleyPorter
Instagram: @EveryoneHatesPaisley

OnlyFans: @Born-AgainSuccubus
Instagram: @AestheticMirages
and @TantricProjections

DITRIA

"I'm very fond of voyeurism," declares Ditria, 20, an internet content creator and "high achiever" from Youngstown, Ohio (HUSTLER's birth state). "It began in high school with a guy admitting that he'd gawk at my ass as I walked down the halls. When it eventually got sexual between us, he liked staring at my pussy as a prelude." The 5-foot-1 skin-mag newbie continues, "Because of Ohio's coronavirus lockdown, I lost my job at a mall and needed a way to make money. I heard about OnlyFans, which led me to nude modeling. I enjoy being gawked at by men and women alike, knowing they'll be turned on. For me that's a huge ego boost." Ditria has a slew of pastimes: hiking, yoga, writing, reading, herbology, cooking, partaking in spiritual practices, watching *Schitt's Creek* and amorous adventures. "I'm more sexually attracted to women," Ditria discloses, "although I'm aware that my relationship dynamics and kinks usually align better with dominant men. My favorite activities are using my LELO sex toy, being handcuffed and walked on a leash, getting spanked, orgasm denial, swapping cum with another girl after sucking a guy off and pegging. I *love* butt-fucking a man with my strap-on." Asked to comment about Larry Flynt's legacy, Ditria replies, "He defended free speech and expression, especially when it came to nudity and partaking in acts inherent to human behavior—even those that many consider taboo and controversial." *—Photos by Elegant Images Modeling Ltd.*

"I have some wild-ass fantasies: being in a room containing a multitude of men who watch me masturbate, then either join in or simply jerk off; going to a sex club and getting it on while engaging in voyeurism with another couple or two; and having a partner watch me fuck someone else or vice versa."

EILEEN SUE

Eileen Sue, 32, from Mladá Boleslav, Czech Republic, may be the most daring Beaver ever! "After quitting my job at the Škoda Auto factory," the 5-foot-7 hottie recalls, "I did lesbian and masturbation pornos, since my boyfriend didn't want me filming with guys. I had to do something to make a name for myself. I guess I did. My nude-in-public video is still on the internet." Eileen Sue continues, "At Vyšehrav Park in Prague I stripped and strolled alongside the Vitava River and then crossed the crowded Charles Bridge and made my way into Old Town. That's the only time I went there and didn't go shopping." Eileen Sue is a Shania Twain fan and globetrotter whose stops include Moscow, London (her fave city), Rio de Janeiro and Vietnam. She also enjoys golf, roller-skating and "making hemp ointments that alleviate pain," but her social media days have ended. "I kept being put on Facebook's penalty bench for posting sexy pics," Eileen Sue laments. "I had to hide the goodies with pink squares. The coronavirus stopped me from shooting, but I wanted to be in HUSTLER. I think of myself as an aging model, so thank you for letting me share some pics I did when I was an uninhibited desperado."

—Photos by Omnia Productions

> **“Nude modeling is hard work, but I’ll always love making guys hard and making pussies gush.”**

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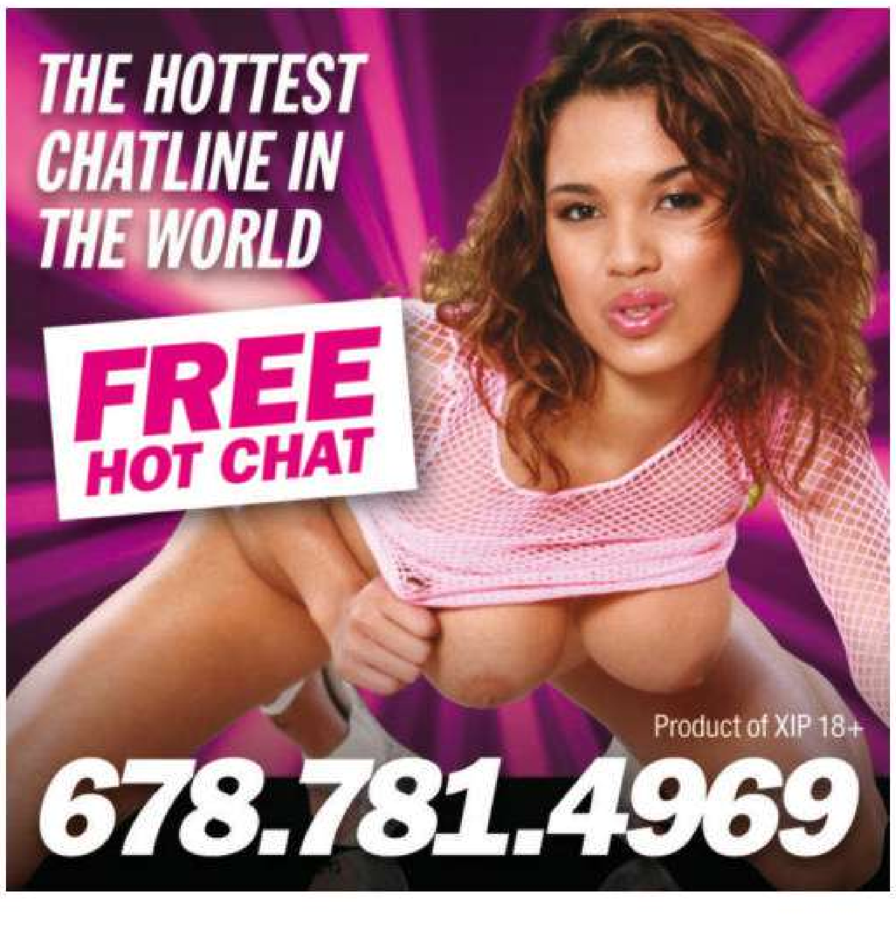
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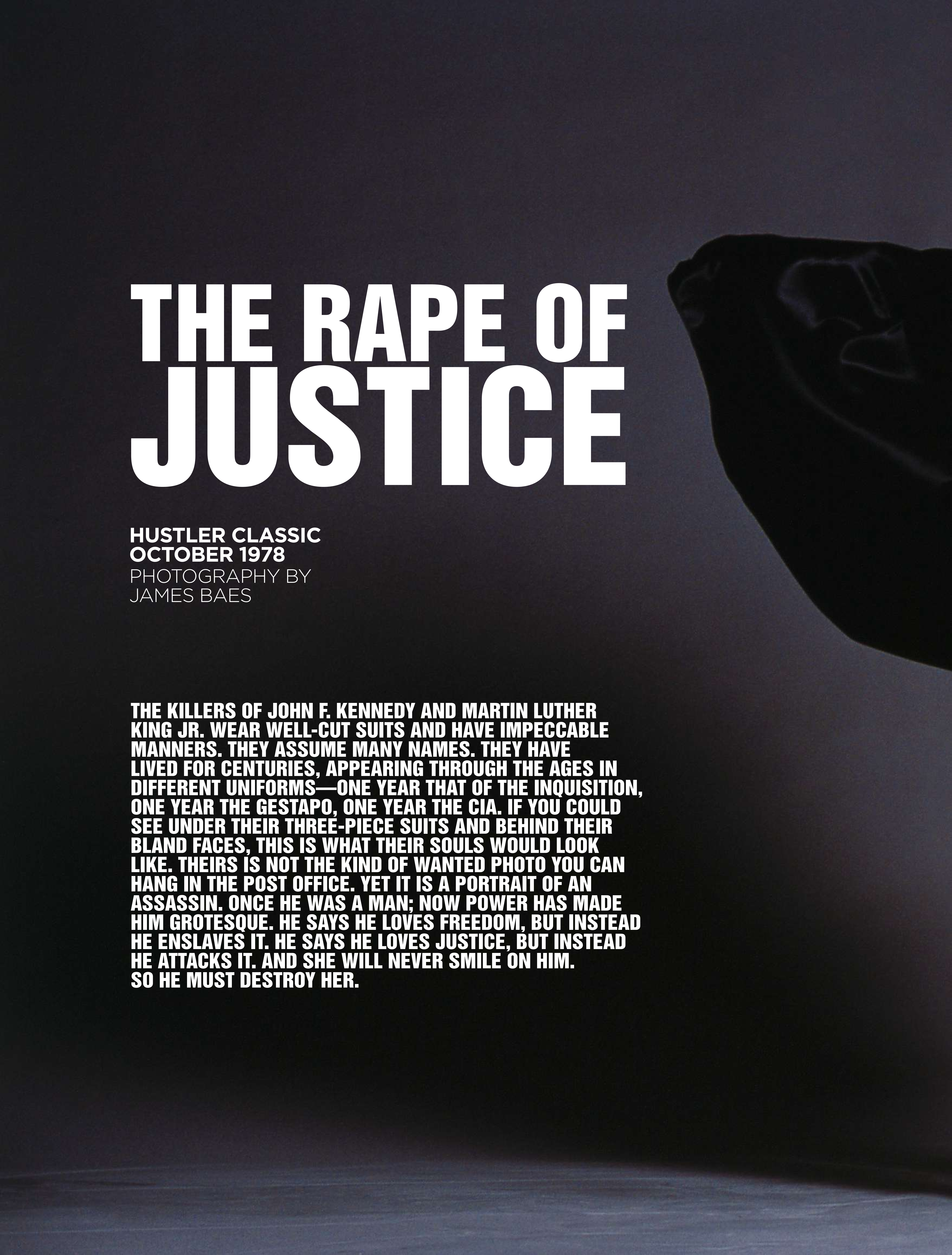

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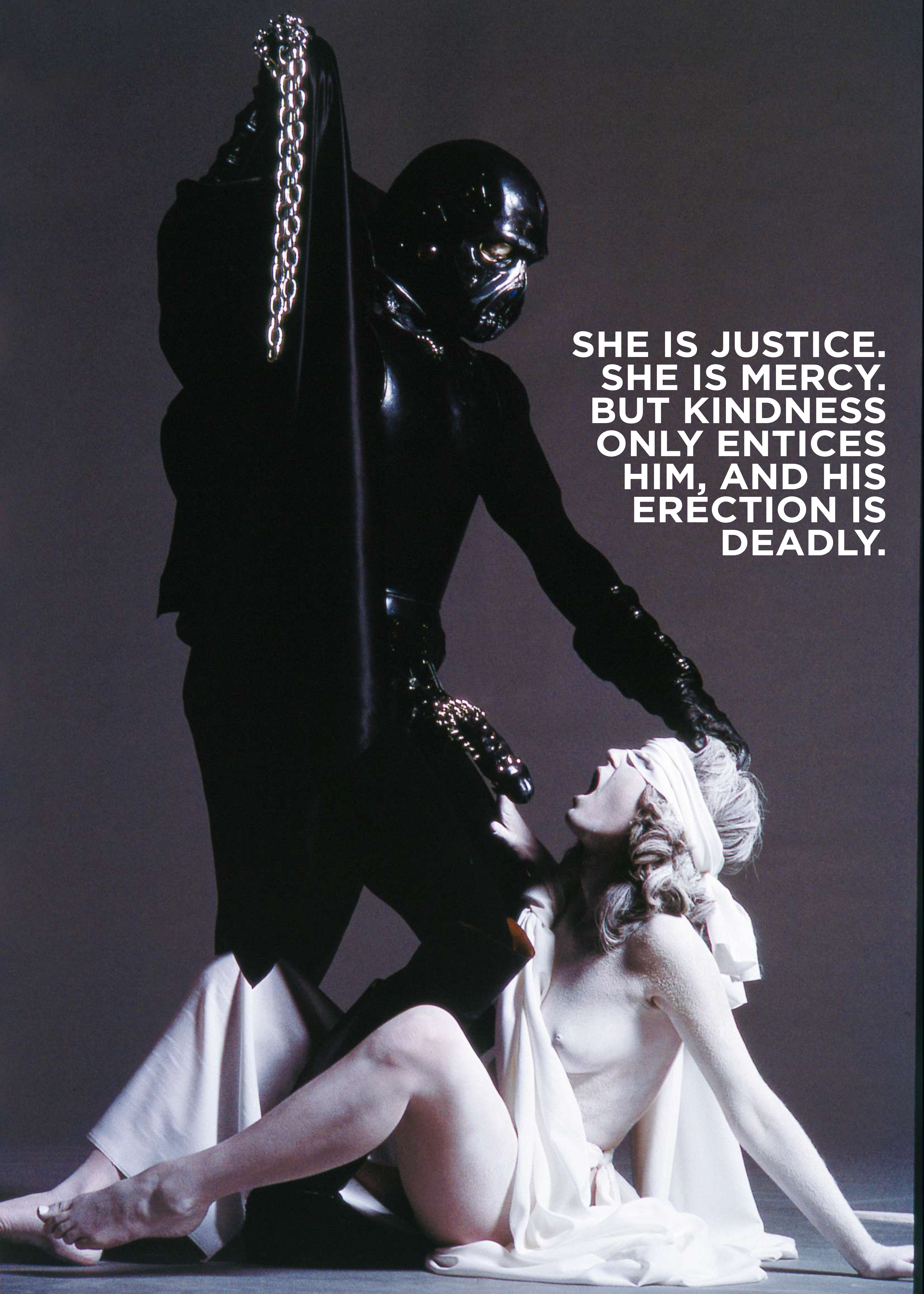
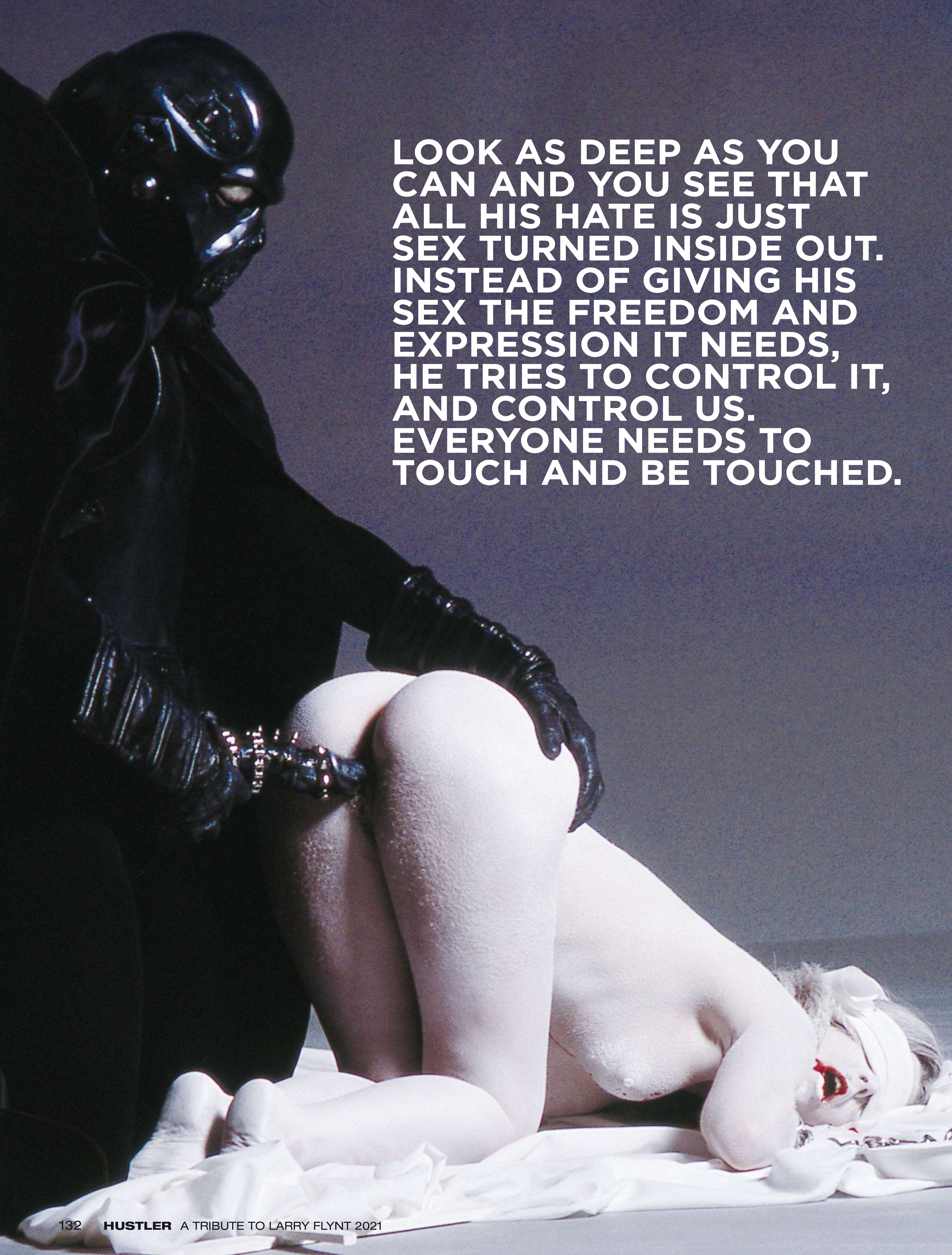
PHOTOGRAPHY BY
JAMES BAES

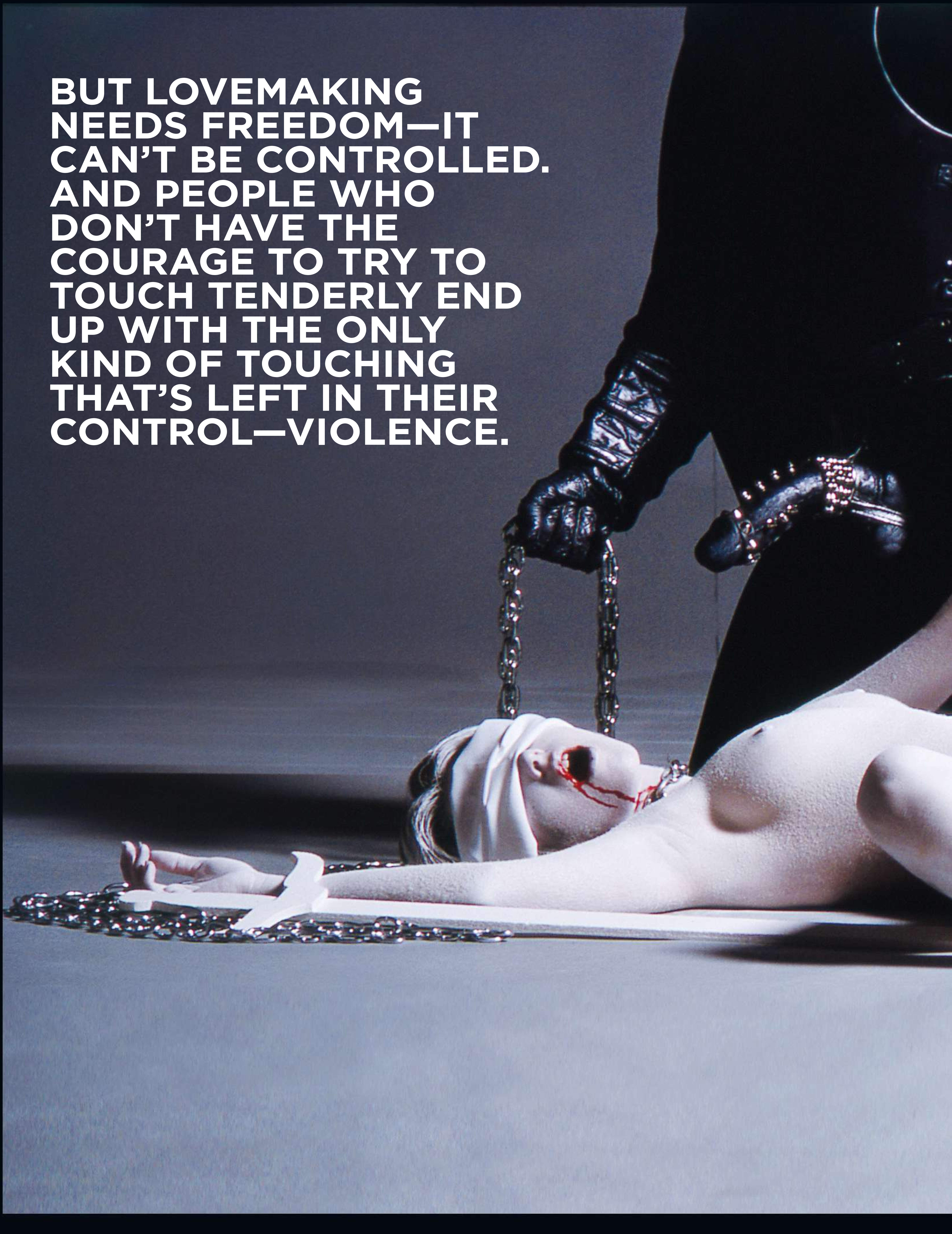
THE KILLERS OF JOHN F. KENNEDY AND MARTIN LUTHER KING JR. WEAR WELL-CUT SUITS AND HAVE IMPECCABLE MANNERS. THEY ASSUME MANY NAMES. THEY HAVE LIVED FOR CENTURIES, APPEARING THROUGH THE AGES IN DIFFERENT UNIFORMS—ONE YEAR THAT OF THE INQUISITION, ONE YEAR THE GESTAPO, ONE YEAR THE CIA. IF YOU COULD SEE UNDER THEIR THREE-PIECE SUITS AND BEHIND THEIR BLAND FACES, THIS IS WHAT THEIR SOULS WOULD LOOK LIKE. THEIRS IS NOT THE KIND OF WANTED PHOTO YOU CAN HANG IN THE POST OFFICE. YET IT IS A PORTRAIT OF AN ASSASSIN. ONCE HE WAS A MAN; NOW POWER HAS MADE HIM GROTESQUE. HE SAYS HE LOVES FREEDOM, BUT INSTEAD HE ENSLAVES IT. HE SAYS HE LOVES JUSTICE, BUT INSTEAD HE ATTACKS IT. AND SHE WILL NEVER SMILE ON HIM. SO HE MUST DESTROY HER.



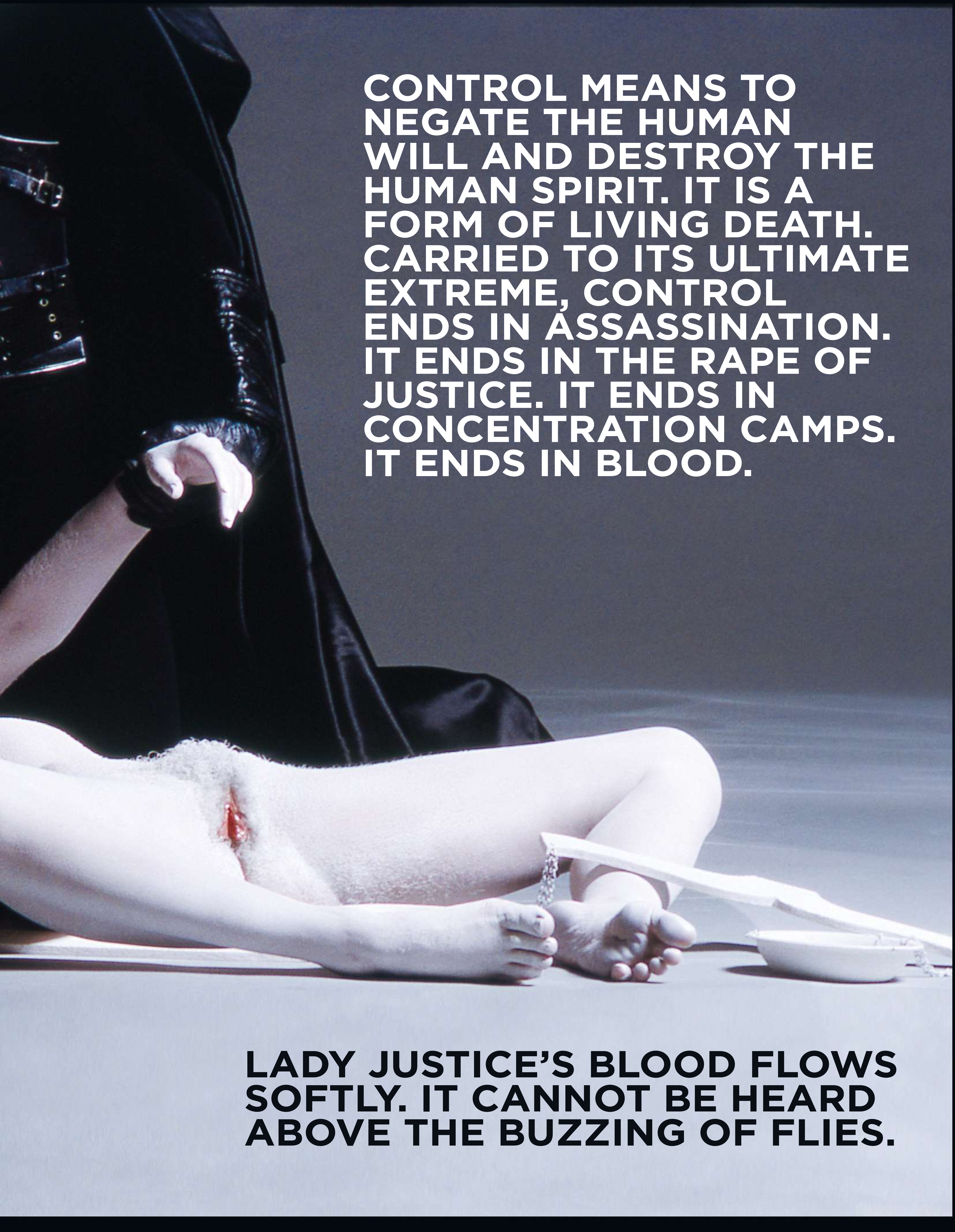
SHE IS JUSTICE.
SHE IS MERCY.
BUT KINDNESS
ONLY ENTICES
HIM, AND HIS
ERECTION IS
DEADLY.



LOOK AS DEEP AS YOU CAN AND YOU SEE THAT ALL HIS HATE IS JUST SEX TURNED INSIDE OUT. INSTEAD OF GIVING HIS SEX THE FREEDOM AND EXPRESSION IT NEEDS, HE TRIES TO CONTROL IT, AND CONTROL US. EVERYONE NEEDS TO TOUCH AND BE TOUCHED.



BUT LOVEMAKING NEEDS FREEDOM—IT CAN'T BE CONTROLLED. AND PEOPLE WHO DON'T HAVE THE COURAGE TO TRY TO TOUCH TENDERLY END UP WITH THE ONLY KIND OF TOUCHING THAT'S LEFT IN THEIR CONTROL—VIOLENCE.



CONTROL MEANS TO NEGATE THE HUMAN WILL AND DESTROY THE HUMAN SPIRIT. IT IS A FORM OF LIVING DEATH. CARRIED TO ITS ULTIMATE EXTREME, CONTROL ENDS IN ASSASSINATION. IT ENDS IN THE RAPE OF JUSTICE. IT ENDS IN CONCENTRATION CAMPS. IT ENDS IN BLOOD.

LADY JUSTICE’S BLOOD FLOWS SOFTLY. IT CANNOT BE HEARD ABOVE THE BUZZING OF FLIES.

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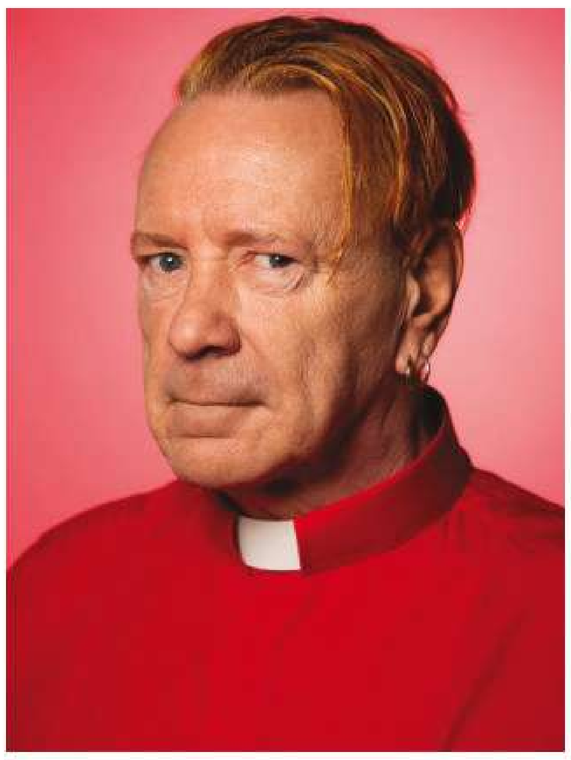

JOHN LYDON

As Johnny Rotten, frontman of the Sex Pistols, he defined punk, but it was with Public Image Ltd. that the genius of Lydon became truly apparent. It hasn't been an easy ride, but after 40 years in the business, Lydon is standing strong. Interview by Colin McCracken. Photos by Victor Lightworship.

MODELS WITHOUT BORDERS

From south of the equator all the way up to Willow, Alaska, meet the incredible models, performers and sex workers who chose a life less ordinary. Reporter John Blaylock explores the remote revolution in sex work and returns with extraordinary stories.

PHOTO BY JESSY LOOLLYPOP24

BARELY LEGAL 183: BFFs

A friend in need is a friend in deeds—deeds like sloppy blowjobs, delicious pussy-licking and long, hard deep-dicking. Featuring XXX starlets Jamie Jett, Mina Moon, Angeline Red and Coco Lovelock. Photography courtesy HUSTLER Video.

VANNA BARDOT

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